

THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD

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{ WITH 11 SUPPLEMENTARY PAGES,
INCLUDING 3 COLOR PLATES.



"ON THE RIVER." FROM THE PAINTING BY EUGENE VAIL.

(IN THE AMERICAN SECTION OF THE PALACE OF FINE ARTS, AT THE WORLD'S FAIR.)

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MY NOTE BOOK.

Leonato.—Are these things spoken or do I but dream?
Don John.—Sir, they are spoken, and these things are true.
—Much Ado About Nothing.



THE result of the competition for honors in the department of the Fine Arts at The World's Fair has been a shower of prizes. No less than 472 bronze medals have been awarded, out of which England gets 104 and the United States 94. This seems inexplicable, considering how much it is the fashion in this country to sneer at modern English painting. The display of the latter at Chicago, it is true, has been a revelation to many; but this does not explain this lavish bestowal of medals. The circumstance having most to do with the result is that the French, Belgian and Norwegian artists withdrew their pictures from competition, and thus left many medals on hand, and these had to be distributed. It is very odd that Watts, who is perhaps the greatest painter to-day in England, is not included in the list of honors. Presumably he withdrew his pictures from competition, as did the Dutch painters Israels and Mesdag, and several American painters. Messrs. Hovenden, Gifford, Chase, Shirlaw, Millet, Melchers, Nicoll, Maynard and Whittredge, being on the jury, of course were out of the running.

JUDGING from a paragraph among the "Art Notes" in The New York Times, there must have been some wonderful rarities at the Spitzer sale concerning which no other journal has had any information whatever. These include "a splendid soup tureen of the Pompadour period" and "six antique Sèvres cups and saucers." As no porcelain was made at Sèvres until 1756, of course these objects must be quite unique. It is pleasant to learn that they have been bought by an American. Mr. James A. Richmond, "once president of the Broadway car line," is said to be the fortunate man. We are told further that these treasures "were consigned to Gragg, the dealer in East Fourteenth Street," and that "on account of their age they came in duty free." Of course, this clinches the point as to their rarity; for if they were not made before 1700, they would not have been permitted to come in duty free. I really do not know who is to be most congratulated over this lucky find—The Times newspaper, Mr. Richmond or Mr. Gragg.

THE death of Mr. Frederick L. Ames, of Boston, has deprived this country of one of its most discriminating collectors of modern paintings. In his palatial home in Commonwealth Avenue he had collected unrivalled examples of the Barbizon school, to which his taste especially inclined. The pictures are not arranged in a special gallery, but distributed through the living rooms. In one apartment a wall is nearly covered with the most carefully selected examples of Daubigny, and it is opposite this, if I remember aright, that Millet's "Churner" surmounts the mantel-piece. Cabinets full of exquisite jades and the more gem-like kinds of Chinese porcelains lend bright accents of color to the room. Another apartment has for its mantel decoration the splendid "Snake in the Grass," by Van Marcke, which won for the painter his gold medal at the Paris Universal Exposition of 1878. Notwithstanding its title, it is a cattle picture, and one must search very closely to discover the snake. The furniture of this room is covered with the finest Gobelins tapestry. In a small room which Mr. Ames used as a sort of office, the walls are covered with drawings by Millet in crayon and pastel, which almost rival the famous collection of Mr. John Quincy Shaw. But to describe the art treasures of the Ames mansion would require much more space than can be devoted to the subject at this late hour, when the sad news reaches me of the death of its genial master.

BEFORE I leave the subject, however, let me say a word about Mr. Ames's failure to contribute to the Loan Collection of Masterpieces at The World's Fair. His name was announced as that of one who had promised to send, but the omission of his name from the catalogue does not seem to have been specially remarked. His list was made out. He had arranged to send Decamps'

"Le Frondeur," a famous purchase from the Secretan collection; the large Van Marcke, to which I have just alluded; a powerful landscape by Dupré, with big trees, in the style of Constable, and Rousseau's "La Ferme," which perhaps is the greatest painting of all. This was in the collection of Lallemand, who left all his pictures to the Museum of Rheims, with the exception of one to be selected by a near relative, who was to keep it as a souvenir. This relative, an old lady who likes to have her property in cash, so that she may bestow it the more easily in charity, made her choice under expert advice, and "La Ferme" was the picture she selected. It is said that Boussod, Valadon & Co. bought it from her expressly for Mr. Ames's collection. But I am digressing. The reason that these paintings were not sent to Chicago, after all, was because the guarantees as to insurance were not satisfactory. Mr. Ames asked for personal guarantees, and as it was inexpedient to grant this request, the whole matter was allowed to drop.

MR. WHISTLER started the heresy that the public at large have, and should have, nothing to do with art. Mr. Stillman, dissatisfied with the progress of the American student abroad, declared that promiscuous art education should be discouraged. Now comes Mr. George Moore, who takes the same ground about the teaching of design that Mr. Stillman takes about the teaching of painting. Finding that £500,000 was spent at South Kensington last year, and for this only some hundreds of first-class certificates were distributed, he declares that "the art of design has been extinguished," and as "artistic education and publicity have reduced art in England to its last gasp, in despair we call out for the abolition of all public assistance." Was there ever a more amusing instance of trying to cure a headache by cutting the patient's head off? Public assistance in art education has worked very well in France, and, if too much is not expected from it, why should it not in England? If the methods employed are defective, why not improve them? But in destructive criticisms of this sort one does not expect to find the suggestion of any remedy.

PRAY, what do Mr. Stillman and Mr. Moore expect? A course of art instruction cannot create genius in painting or in design any more than a classical course can in letters. But no one would declare that Oxford and Cambridge or Yale and Harvard universities were failures because only "some hundreds of first-class certificates were distributed" among their graduates. Schools, after all, can teach little more than "the humanities" in art as in letters. When they do not bring out talent, it is probable that the talent is "not there." Art students cannot all succeed as painters or as designers, and, like those who fail in other callings, they must retire in favor of more fortunate competitors. But even in their failure they have gained something. If they cannot be artists, many of them have at least learned to appreciate art, and to view it intelligently.

THE Sculpture Society, whose commendable purpose it is "to raise the standard of work by encouraging the sculptor and educating the public," announces that its first exhibition will be held in New York during Decem-



TEAPOT ("FAMILLE VERTE") GRANDIDIER COLLECTION.

(CHING-WHA PERIOD, 1465-1573.)

(See opposite page.)

ber and January. As all works are eligible except such as have been shown at a public exhibition in New York from 1883 to 1893, inclusive, there are interesting possibilities. Apart from several notable works at Chicago (noticed on another page), which will be available if The World's Fair is not continued into next year, as is contemplated, there are a few early examples of the American sculptor's art which it would seem should be shown if this occasion is to be really representative. First on the list comes Henry Greenough. Although he has been dead for nearly half a century, it is doubtful that his colossal seated "Washington" at the Capitol has ever been excelled in this country. A cast should by all means be obtained for the exhibition. The statue was never meant to be viewed in its present position, in the open air. Greenough expected that it would be placed in the centre of the Rotunda. If a cast of it could be put up in New York in the manner the sculptor intended that his work should be shown, it would be seen then properly for the first time. By the way, if a cast is not taken very soon it will be too late; for the figure, which was not modelled to stand exposure to the weather, has already suffered in consequence of the rotting of the marble. Throughout last winter it wore a wooden overcoat. There is another fine example of Greenough, of which the original might be borrowed from the family of the late John L. Stevens, in whose possession it is, I believe—"The Chanting Cherubs," the first group in marble ever executed by an American.

HIRAM POWERS, a contemporary of Greenough, was vastly inferior to him as an artist; but it might be instructive to see again the "Greek Slave," "Fisher Boy" and "Eve," which Americans a generation ago raved about as masterpieces of sculpture. Then there was Thomas Crawford, who might be represented in the exhibition by his "Indian Chief," if the New York Historical Society would lend it for the occasion. The statue is part of the group in the pediment of the Capitol at Washington. There is literally no composition in that chaotic aggregation of figures; but the Indian Chief apparently was modelled without reference to anything but itself, and as an independent work it is quite creditable.

THE "Washington" of Henry K. Brown is the best equestrian statue in America. It is already on public exhibition in New York, and it is worth a walk any day from the Battery to Union Square to see it. What better beginning could The Sculpture Society make than the publication, at a reasonable price, of a reduction of this beautiful work? As a mantel decoration it would be worth a thousand of the conventional French bronzes which usurp the place which should be filled by some dignified American subject of this kind. I respectfully commend the idea to Mr. J. Q. A. Ward, president of The Sculpture Society, who assisted Mr. Brown in making the statue. Brown's "General Greene" and "General Scott" similarly reduced would make worthy pendants to the "Washington."

THE subject of our frontispiece last month recalled to many the painting by Frans Hals at the Metropolitan Museum of Art, which it much resembles. But although the same model has been chosen by the painter, there are several points of difference between the two compositions. In the painting at the Museum, the woman's head is turned to her right and the owl is on her right shoulder, and instead of one hand holding a flagon, as it does here, both her hands are folded before her, and there is no flagon in the picture. Those who can appreciate a spirited rendering of a painting by an artist engraver will admire Mr. Gusman's masterly interpretation of the dashing technique of Frans Hals.

WHAT does the Sculpture Society think of the decision of the New York Park Commissioners to gild the cap of the Obelisk?

THE bill before Congress to appropriate \$65,000 to buy the five oil paintings of Mr. Albert Bierstadt, now in The White House, fairly takes one's breath away. The idea that the Government should encourage American art by buying American paintings is all right, but it is to be hoped that it will show some little discrimination. Think of \$65,000 worth of Bierstadts! And at \$13,000 each! Really, Mr. Bierstadt, this is carrying a joke too far. MONTAGUE MARKS.

THE "ACADEMY" LOAN EXHIBITION.

THIRD NOTICE. (THE PORCELAINS CONTINUED.)

ACCORDING to our promise, we return to a fuller description of some of the objects of Oriental art in this remarkable exhibition than we were able to devote to them last month.

Having, apropos to Mr. Garland's Tching-wha curious vase, referred to the superb teapot in the Granddier collection of objects of the "famille verte," we now, on the opposite page, reproduce from "L'Art Chinois" an illustration of the latter object. The green decoration is upon the soft biscuit. Mr. Garland's most beautiful contributions are in the case holding his three deep blue and white "ginger jars" and the four "tiger-lily" thick-set bottles. The latter, the pattern of which is really derived from the chrysanthemum, are of rather a dark blue, nor is the glaze of the finest; but it would be difficult to match the "hawthorn" jars for quality of color and brilliancy of glaze. The design of plum, not hawthorn blossoms (it is really about time that the nomenclature of Chinese porcelains was revised), seems to be drawn freehand; at least, no exact replicas are known. The branches and flowers are done in a masterly way with clean, flowing brush strokes, and are so distributed as to fill the ground evenly without crowding it. We know of no other specimen of the sort, except Mr. Dana's celebrated jar, that is quite so handsome. But no description can convey a clear idea of what is admirable in work of this sort; the distinction of a piece depends on minute shades of difference in glaze, paste, color and decoration; it cannot even be identified except by exact measurements or by photograph. It is besides by no means certain that duplicates do not exist. We may be certain as to Europe and America, but no one knows as yet what China contains. Some other interesting pieces of hard paste, blue and white, belonging to Mr. Garland are in a neighboring case. The principal one, a very large globular-bodied vase, is remarkable chiefly for its decoration—a group of high personages on a terrace overlooking a lotus pond, on which are several graceful young women, in boats, plucking the flowers.

The most instructive cabinet holds the Ming pieces of grotesque or curious forms. A large baluster-shaped jar with cover holds the middle of the case. It has a ground of dull purple, which is rare, though the color is constantly used in the details of these colored Ming porcelains. The ground is ornamented with large spirals in a deeper tone of purple, and is broken up with equally spaced symbols, rocks and flowers in several tones of green, yellow and white. Several small sacrificial cups of a creamy paste, similar to that of some of the soft-paste blue and whites to which we will refer, but of much firmer and coarser texture, should be remarked for the modelling of the little dragons that support the handles and spouts, and for the offhand character of the decoration in green, blue, dull purple, black and yellow. There is a curious collection of teapots in this case. One with a handle in black and yellow, in imitation of bamboo, is a charming example of decoration in concentric borders. In the centre is a black vase bearing in a circular medallion a figure of the mythical "phoenix" with wings half open. Outside is a border of green, dotted with black and bearing two dragons in yellow, and outside this a black border with flowers reserved in white. There are two hexagonal teapots with panels of open-work; two representing fagots of bamboos; one representing a peach, handle and spout formed

of branches of the tree. There are grotesque figures of dogs, a monkey, cat and human beings. A cylindrical jar with alternate broad bands of green and red, richly decorated, is a rarity, the liberal use of red on vases of this period being something unusual. There are also several later pieces in which the same colors are employed, but which may be known by their finer and whiter paste, their more brilliant glaze and the more ambitious yet less artistic character of their decorations.

The most distinguished collection is the one of "black hawthorn" vases, already referred to, in the centre of the room. The most valuable and dainty group is the lot of egg-shell lanterns and rose-back plates; but the time will surely come when the more distinguished wares will also be no less prized. The "black hawthorn," or, at least, the best of it, belongs with the "green" Ming pieces that we have just been describing. The same colors are used, but with black for the ground. Good pieces show the same qualities of paste and glaze as we have just described. The decoration, too, is of the same character, though it consists mainly of branches of flowering trees with rocks and birds. It is of rougher and less skilful design than that of the blue "hawthorn" jars, but shows much more invention and greater inter-

est in the motive. Take the large vase with cover, nearly three feet high, in the centre of the case. Here are Guelder roses, magnolia branches and several other flowering plants, with birds fluttering among them or perched on the curious rock forms from which they grow, instead of the lopped plum branches so skilfully drawn on the blue jars. And the execution on those black vases, if rougher, is more truly artistic. The difference is that which was repeated later in Japan, between the bold and vigorous early work and the elegant but mannered productions of the last century and the present. The Tching-wha vase of which we have spoken might almost as well have been in the "green" case, though the ground of the flat surface of the piece is of mirror black. The medallion in the centre has a figure of a hermit bearing a sceptre and mounted on a deer, a boy attendant following him. The narrower sides of the vase are white, with sparing decoration of flower sprays in green and purple. The front is black, with reserves of white flowers and pale green leaves. The curious form of the vase, we may add, is that of the character that stands for the word *cheong*, "long-life!" It is an undoubted Ming piece. One of four tall vases with flaring tops, nearly three feet high, has the richly iridescent glaze that testifies to a small proportion of gold and copper in the coloring matter, which is principally oxide of manganese. The addition of the metal not only gives

this fine iridescence, but produces a better black than the manganese alone, the lighter tones of which are the dull purples so common in these wares. In other pieces, as in the "longevity" vase, there is an under coat of green to counteract the purplish cast of the manganese. These four vases are all different in decoration. One has two different subjects, flowering plants and rockeries on neck and body. Two vases of baluster shape and rectangular section, with cylindrical necks, have boldly designed panels of lotus and chrysanthemum. The top edge of one has been mended with gold lacquer; the other has a silver top engraved and decorated with enamel.

The "rose-back" plates are elaborately decorated. One has the "seven borders" so coveted by collectors. The subjects are, however, badly drawn, even for the period, and the coloring is dull and crude. Compare them with the rose-color jars in the Avery collection. The pierced egg-shell lanterns are much better, but all are nearly outside the realm of art. Paste and glaze set apart, the decoration is little better than on ordinary European and American factory products of the present day. The Avery vases are very good specimens of these Yung-tching wares made for garnitures to order of the Dutch traders. The ground is of a pure, true rose tint.

The panels reserved in double oval, fan and scroll shapes bear genre scenes, flowers and rocks, the same subject often repeated by tracing, but with additions and omissions. There are, for instance, a half-dozen repetitions of a schoolmaster and his pupil, with more or less of vases, screens, curtains and other accessories, and each time with a different collection. Four cornet vases in pale pink, with arabesques and reserves with flowers, have much the same qualities as the above. They are about twelve inches high. Mr. Avery has been one of the first in this country to concern himself with procuring fine examples of old and modern enamel decoration, the taste of most of our collectors up to the present time going more to single-color specimens. This case holds but a small part of his collection, but it shows with what rare judgment his selections have been made. Mr. Garland's powder-blue specimens, with reserves decorated with figures and flowers in blue or in colors, are similar to these rose-color pieces

—that is to say, they are garnitures, made for export. They average, however, better than his rose-backs.

(To be continued.)

THE purchase of Mrs. Cecilia E. Wentworth's "Salon" picture by the French Government for the Luxembourg Gallery is a rare honor for a woman. Mrs. Wentworth, who is an American, has lived in Paris for the past twelve years. Almost up to his death she was a pupil of Cabanel. In 1887 she made her first exhibit at the "Salon" of the Champs Élysées with a portrait of the late General McClellan, which was considered an excellent likeness. In every "Salon" since she has been represented; in 1891 her "Prière" obtained an "honorable mention."

"La Foi," undoubtedly her most ambitious effort, is the picture of this year's "Salon," which has been bought for the Luxembourg. Her model for the dying girl was one of the young ladies at the English Embassy in Paris, who was devoted in her assistance to the artist, coming regularly to pose, and taking great interest in the progress of the picture.

On the death of Cabanel, Mrs. Wentworth bought from the family his handsome residence in the Parc Monceau, where she lives and paints, and entertains with elegant hospitality.



"FAITH," FROM THE PAINTING BY MRS. CECILIA E. WENTWORTH.

PARIS "SALON" (CHAMPS-ÉLYSÉES, 1893). BOUGHT BY THE FRENCH GOVERNMENT FOR THE LUXEMBOURG GALLERY.

THE WORLD'S FAIR.

ARCHITECTURE—BUILDINGS.

THE best of the German architectural exhibits is, strangely enough, the Rococo Court in the Liberal Arts Building. We have already remarked, in writing of German painting, a tendency to imitate what is least worthy in contemporary French art. It is, perhaps, something more than a coincidence that German architects and decorators should be at their best in this excessively light and flippant French style. The principal hall is a free copy of one in the late King of Bavaria's palace. It has a barrel vault decorated with paintings of mythological subjects in the manner of Boucher, and an œil-de-bœuf framed in fantastic plaster tracery over the main doorway. The court is much more extravagantly decorated with caryatides, torches, vases of flowers, and mouldings in parabolic curves, than any French example of the style that we can bring to mind. The decoration is, however, considering its temporary character, extremely well done, and as a setting for the ceramic productions of Dresden, Potsdam and Meissen, nothing could be better. The immense wrought-iron grille with three huge gateways, which give admission to the court, is one of the marvels of the Fair.

The fantastic sky-line of the German Building is more than matched by the bell-shaped wooden dome of the Swedish Building, near by. This is a sort of glorification of that compromise between spire and dome so characteristic of the wooden architecture of Northeastern Europe, and may lead us naturally, if not gracefully, to the consideration of the many specimens of purely Eastern architecture on the grounds; though, as they are all of small size, the dome does not appear as a prominent feature in any of them. The East Indian pavilion is chiefly remarkable for the rich arabesque sculptures of its great arched entrance; and intricate and in many cases beautiful carvings on pilasters, string beams, door and window frames, much knocked about and broken, are the most notable features of the Ceylon Building and that of the French East India Colonies. Fresh and well-preserved carvings of the same style, more naturalistic than Moorish work, less so than Persian, may be studied in the very pretty Ceylon pavilion in the Liberal Arts Building. A visit to the Old Cairo Street in the Midway Plaisance may furnish useful hints; for its architecture, though picturesque, is sober and refined, agreeing in its general features of large wall spaces, small openings, bold projections, and a sparing and irregular use of color with the Spanish-American way of building, which, we hope, the Fair will bring into fashion. The unpainted open wood-work of the "meshrabeyahs," most of it weathered to a pleasant gray, but with here and there a new panel shining, by contrast, like dull gold, offers an excellent suggestion to those who love discreet and harmonious color effects. Occasionally, a shutter or a door is painted green or Indian red, and in the general prevalence of gray and brown gives just that sort of accent that is necessary to avoid monotony. Again, the slightly chamfered or moulded edge of the plastering about the doors and windows may be studied with advantage, for such treatment costs little, and gives a desirable air of artistic finish to what may be otherwise a very plain structure. Very similar details are common, in stone and wood, in good domestic Gothic.

In the Turkish Pavilion, near the North Pond, a striking use has been made of the open spindle work that forms the panels of the moucharabias, or projecting casements, of the old Cairo Street. The entire outer walls are divided into square panels by beams carved with sentences from the Koran, and these panels are set with spindle work stained yellow and reddish brown, so as to bring out the pattern. The frames also are reddish brown, and in the corners of each have been inlaid fan-shaped pieces of mother-of-pearl. The great corner posts of the building—which is all of wood—and the door-jambs have been painted Turkey red. The whole effect is of a dark, warm, richly patterned surface, relieved by the glittering touches of nacre.

All of these Eastern styles, belonging to countries which are now Mohammedan, through Byzantine architecture, are strictly connected with that of Western Europe. But in the various Japanese and Chinese structures we come upon a style which is very little related to our own. In our building the walls are almost as important as the roof; but in that of the extreme Orient walls can hardly be said to exist. They are replaced by

light lattice screens of lacquered wood covered with paper, and the very heavy and elaborate roof is borne upon a system of brackets resting upon the corner posts. Because the ridge-pole and the eaves of the roof are tilted up at the ends, it has been assumed that this style of building has been derived from the Tartar tent; but this is wholly fanciful. The real origin of the far Eastern style of building may be seen in the Japanese village in the Plaisance. The heavy wooden roof is the outcome



SIGN OF

THE ZODIAC.

(MODELLED BY PHILIP MARTINY FOR THE AGRICULTURAL BUILDING.)

of an equally heavy roof of thatch, impervious to the heat of the sun; the sagging of the ridge-pole under its weight has suggested the graceful curves of the Japanese roof, and the wall screens simply replace the aboriginal mats. Habitations of this sort, extremely well adapted to the needs of a people still in many ways primitive, especially in their indifference to privacy, offer little in their constructive features that is of use to an American; but he may well take a lesson from their neat workmanship and exquisite ornamentation.

With this summary sketch, which has led us from the extreme West to the extreme East, and from prehistoric times to the present moment, we close our review of the architecture of the Fair.

WE should add to what we have already said concerning the California Room, which opens out of the Cincinnati Room at the end opposite the Kentucky Room, in the Woman's Building, that it contains an excellent poker-work frieze and a very handsome screen embroidered with cactus in flower. The State Commissioner's Room contains a notable collection of modern Japanese work by women.

FINAL NOTES ABOUT COLOR, ETC.

IN the buildings and pavilions of foreign governments the only color decorations worthy of separate notice are the friezes of the French Government Building and the French section in the Liberal Arts Building. The first is a good example of rich and effective color treatment applied to the exterior of a building. The motive is a trades' procession. Workmen of various sorts, with their tools and products, follow one another on the gold ground of the frieze. The drawing of the figures is simplified after French academic formulas, with the desired result of bringing modern costumes and types into harmony with classical architectural forms. The interior frieze, or rather cresting of the pavilion in the Liberal Arts Building, is more ambitious, but we cannot say that it is quite as successful. It rises in long curves from the corners to the centre of each wall, and in these centres are painted four typical landscapes of the north, south, east and west of France. Each is supported by life-size figures in provincial costume, spinning, engaged in the work of the vintage or in other distinctive industries. The rest of the frieze is filled with shields bearing the arms of the departments and of their chief towns, interspersed with festoons in yellow on a ground of dull gray. The workmanship is everywhere up to a high standard, and the difficulty of combining landscapes, life-size and naturalistic figures and the conventional decoration in the one composition has been fairly met. One cannot but feel, however, that while the design would be an appropriate one for tapestry, it trenches too much upon the Baroque to be quite pleasing as a painted decoration.

THE English Government Building is simply a pretty and private-looking Tudoresque cottage, which deprecates rather than invites inspection and criticism. And although a good many of the English exhibits are grouped together in one of the galleries of the Liberal Arts Building, the only official attempt made at decoration is the placing of painted coats-of-arms of a number of English cities here and there on pillars and stanchions. It is much to be regretted that some large decorative work was not undertaken which should show us how men like Walter Crane, William Morris, Lewis F. Day and other well-known English designers would meet problems like those attacked by the French.

THE American publishers' exhibits, in the gallery of the Liberal Arts Building, will enable a visitor in half a day to pick up much valuable information about the books which he ought to have, and should save him many dollars and much vexation in buying the wrong books, or the right books in the wrong editions. The British have no comprehensive display of books. The French publications are immediately over part of their main exhibit in the Liberal Arts Building. The German books almost fill their large Government Building on the Lake Front.

THE Art Building presents on the shore of the North Pond a handsome classic façade, above the central pediment of which rises the dome of its rotunda. At the rear, where it faces the principal State buildings, it is extended by two pavilions or "annexes," connected with the main building by covered and walled corridors. Four great halls run through the main building, forming a cross; and all of the space between the arms in the corridors and annexes is devoted to paintings, which overflow into the galleries surrounding the great halls, or "courts." The ground floor of these "courts" is devoted to sculpture and to architectural casts. The division of space between the several nations that have sent exhibits to the Fair is necessarily so irregular that the visitor is likely to experience some difficulty at first in finding his way about. The visitor can be sure of his bearings if he will remember that the courts containing the sculpture run north and south; those containing architectural casts from the Trocadero Museum, east and west. In the southeast angle will be found the American paintings; the southeast annex holds the French paintings; the northeast angle of the main building is occupied by Great Britain and Canada; the northwest, by Russia, Holland, Spain and Japan; the southwest, by Germany and Austria; the southwest annex, by Italy, Denmark, Norway, Sweden and Belgium; and a society of Polish artists has a room to itself in the southwest corridor.



BUILDINGS AT THE WORLD'S FAIR.

1. FINE ARTS BUILDING. 2. THE MACMORRIS FOUNTAIN. 3. ELECTRICITY BUILDING. 4. HORTICULTURAL BUILDING. 5. THE ADMINISTRATION BUILDING.

AMERICAN SCULPTURE.

FIRST NOTICE.

THERE are not many works among the American sculpture that it would be fair to put in comparison with the average of the French sculpture or the best of that of England, Germany and a few other European countries. Some of our best sculptors, such as Ward and St. Gaudens, are not represented in the Fine Arts Building. When we mention Messrs. French, Donoghue, Adams and Warner, we mention all whose exhibited works are up to European standards. Yet the display is one to excite hope, if it is not one to give present satisfaction. There are many works which show ambition, industry, intelligence; there is apparently more independence in choice of subject and in manner of treatment than elsewhere; and it must be remembered that some of the exhibitors are really out of the race, and that others have only just entered.

In sculpture, still more than in painting, the nude offers the best test of ability. There are few of our younger men that have not confronted it, and come off fairly successful. Of all of these, Mr. John Donoghue with his "Kypris" is easily first. It is a creation that reminds us more of the impersonal, eclectic French work of the seventeenth century than of anything that went before or has come after. The artist has had nothing to express, neither thought nor feeling, but simply his appreciation of the beauty of a pose and the possibility of heightening it through a careful and "recherché" style. The goddess is nude but for her curiously and richly decorated zone; she is half recumbent in a strained yet graceful attitude; her right hand holds up a mirror. It is the apathetic goddess of Greek fable rather than the womanly goddess of Greek art. Her beauty is wholly physical; and those who cannot care for mere form, apart from expression, will find nothing to admire in her, and will, perhaps, dislike her. Mr. Donoghue is more pagan than the pagans themselves. When he tries to be anything else he fails. His "Sophocles" leading the chorus after the battle of Salamis is fine, but in the same way as the "Kypris" is; the attempt at expressive action is far from successful. The "Young Sophocles" is open-mouthed, but is not shouting, he puts his foot forward, but does not march; and the features are those of a variety actor essaying tragedy. But to have wrought the "Kypris" is no small triumph; if Mr. Donoghue never does anything better, he will still be a sculptor of note.

Mr. R. P. Bringhurst, of St. Louis, puts that personal quality into his work that is lacking in Mr. Donoghue's. As a consequence, his stooping "Faun," scraping up mud from a river-bank, is more human-like and more interesting than Mr. Donoghue's dainty but passionless Venus. The pose is an excellent one, not very original, but well understood. The sculptor's "Awakening of Spring" is again remarkable for the happy choice of attitude and for the personal life that he has put into the figure of the young girl. Three or four young sculptors show well-executed variants of that well-known motive, the boy or girl with the shell. Mr. F. E. Triebel's "Mysterious Music" and Mr. C. Grafly's "Bad Omens" are, per-

haps, the best. T. A. Ruggles's "Young Orpheus' Playing to a Rabbit" is better in conception than in execution. A number of young men have, with praiseworthy am-



"ABUNDANCE." BY PHILIP MARTINY.

hition to do something absolutely new, turned from the classical nude to the wild Indian. This course is not without its artistic advantages. One cannot catch a

faun to study him, and a young man who attempts such a subject can hardly escape being influenced in various and contrary directions by the many different renderings that the motive has received in classic, renaissance and modern times. Even success can hardly be looked upon as more than a proof of skill and knowledge, not of inspiration. But the Indian may be studied in Buffalo Bill's show, if no longer on the plains. He has, taken at his best, a distinct character of bodily beauty, eminently adapted for treatment in bronze. There is hardly a writer who has had anything to say about him who has not remarked his "statuesque poses." It would show a very strange lack of enterprise, therefore, if our sculptors had failed to take advantage of such splendid opportunities as Indian life still offers of treating the nude, unhampered by conventions and free to create their own style. Several have done exceedingly well, though, as to style, that is as yet in the future. Mr. P. W. Bartlett, indeed, seems to think that we are better off without it. His "Ghost Dance" is realistic in the sense in which that much-abused word is commonly taken by outsiders. It is sheer copying of nature, and of a peculiarly ugly and disgusting natural man. A slight acquaintance with Indians leads us to believe that Mr. Bartlett must have had a particularly stupid Indian for a model. But admitting that the average Indian does, at times, take to jumping aimlessly about, we do not see that an exact reproduction of his senseless antics is any more art than these movements themselves are dancing. It is possible that ethnologists may be able to point to Mr. Bartlett's statue as a correct representation of the average "ghost-dancer," but as a work of art it is nowhere. Mr. Bartlett's "Bohemian" teaching a bear cub to dance is a trifle better in that both the bear and his teacher seem less like mechanical jumping-jacks than the Indian.

Curiously enough, in Mrs. Tilden's "Indian Bear Hunt" the bear is again much better conceived than its human antagonists. The man is writhing in a Laocoon-like agony, and fails from a lack of that realism on which Mr. Bartlett has put his whole reliance; but the old bear and the cubs bound with thongs are very well modelled. The best of all these Indian subjects is Mr. J. G. Borghum's "Indian Scouts," on the lookout from the flat top of a cliff on which one has thrown himself prostrate while the other stealthily raises his head and shoulders the better to see what lies below. The biggest is Mr. H. K. Bush Brown's "Buffalo Hunt," with life-size buffalo, horse and man. The most artistic are Mr. Olin L. Warner's medallions of "Columbia River Indians," and "Joseph, Chief of the Nez Percé Indians." But Mr. Warner's style has been imposed on his subjects, has not grown out of them.

The only large work that would not look out of place but would attract attention if shown among the modern French sculptures is Mr. Daniel C. French's "Death and the Sculptor." We have described it already on the occasion of the late exhibition of the Agricultural League of New York, when it was publicly shown for the first time. The angel of death who comes to stay the hand of the young sculptor, who is appropriately engaged in carving a sphinx, is finely conceived in



PEDIMENT ON THE AGRICULTURAL BUILDING. BY PHILIP MARTINY.

a decorative way. Her mantle, blown out with the wind of her coming, affords impressive masses of light and depths of shadow. The sculptor has used none of the ordinary tricks of concealing the face or the figure of his image of Death.

Both are noble, and so far adequate, though the body is too portly and the features have no particular meaning. But the figure of the sculptor makes up in expressiveness what the other lacks. Surprise and a little fear and reluctance to abandon his unfinished task are plainly written on it. The hand still holds the chisel to the stone; but he has partly turned about, startled, and gazes, still without full comprehension, into the hooded face of the angel. The modelling is of great excellence, as it had to be, otherwise the idea could not possibly be conveyed. Mr. J. J. Boyle's "Tired Out," a woman seated, with two nude infants asleep, is a much better example of his skill than his work upon the front of the Transportation Building. Mr. J. Gelett's "Struggle for Work" is an over-ambitious group in which an old man, a middle-aged man and a boy fight over a prostrate woman with a baby in her arms. As an image of the results of excessive competition it is well imagined; but it does not compose well in the round, nor is the sculptor sufficiently master of the figure to attempt such a group of the size of life. Mr. Thomas Shields Clarke, who makes his mark as a painter in the galleries devoted to American pictures, has a very ingenious and well-composed project for a fountain, "The Cider Press, a half nude man pulling with all his strength on the wooden lever, while a boy crouched at his feet sucks the escaping juice through a straw. It would, however, be rather inappropriate to send a stream of water through the orifice of the press, but if erected in a cider country, candidates for political honors might be induced to supply the proper liquid. Miss Anna Whitney's "Roma," as a decrepit old woman in a long veil and a robe embroidered at the hem with designs of statuary and buildings, is the best large piece of work shown by a woman.

Of a considerable number of portrait busts, almost all are good. We suppose it is fair to class Mr. Herbert Adams's "St. Agnes' Eve" among them, though readers of Keats should be willing to accept the head as that of the heroine of the poem. It is certainly beautiful enough; and the coloring of the plaster, the auburn hair and greenish dress should make the choice of title seem the more appropriate to whoever will remember the most celebrated passage. Mr. A. R. White's "Portrait Bust of Monsieur M."—a painter, as we are given to understand by the palette; Mr. French's "Bronson Alcott," Mr. J. S. Hartley's excellent bust of "John

Gilbert as Sir Peter Teazle," Mr. Warner's well-known bust of Mr. J. Alden Weir, Miss Luella Vaney's of Mark Twain, Mr. S. Murray's of Walt Whitman, are as interesting because of their art as of their subjects;



THE HERALD. ONE OF THE FIGURES FOR THE QUADRIGA.

and Mr. Martiny and Mr. Hyatt, who show delightful portraits of children, will be content with the same praise.



THE COLUMBUS QUADRIGA, UPON THE PERISTYLE. BY D. C. FRENCH AND E. C. POTTER.

SOME TERMS OF ART.*

II.—TONE (CONTINUED).

So far we have been speaking of tone of color, which, according to Professor Van Dyke, is what most American artists and writers mean when they speak of tone. But there is no reason, except the resulting confusion, why its meaning should not be extended to include any harmony amounting to unity, any unity harmoniously varied. The English usage, therefore, which regards "tone" as equivalent to harmonious distribution of light cannot be objected to on general principles. An English writer would say, for instance, that a picture has tone if the darks and lights in it are harmoniously distributed, if there are no sudden and unaccountable lights opposed to equally unnatural blacks. French sketching and painting for effect is usually spoken of by them as lacking in tone, as, indeed, it usually is in the American sense as well. We may add that the American usage coincides with the English as regards works in black and white, such as etchings and charcoal drawings. The difference may best be explained by saying that in the American sense a picture would lose tone if a discordant color were introduced in any noticeable quality, though it might be perfectly true to nature. In the English sense the picture would still have tone if all parts of it were lit in due proportion, and no color was too dark or too light for the rest. If a strict reference be made to nature, this English view of tone is almost equivalent to what the French mean by "correct values." Hence the English phrase, which we find wholly unnecessary, of "tonic values." It means nothing more than "values" alone.

In French usage what Americans usually call a tone—that is, a blending of colors—is a "nuance," and the tone ("ton") refers to the degree of darkness of the "nuance." If very dark, the "nuance" is a high tone, or intense, or simply dark ("ton foncé"); if very pale it is low, weak or light ("ton clair")—it is, in short, what some Americans improperly call "a value." The difference is that tones are positive; values, relative. For the tones of nature the artist is constantly obliged to substitute other tones, but he must preserve the values—that is, the relations—of the tones to one another. What we call "shades" are dark or intense tones; what we call "tints" are light or weak tones. The French sometimes use the word as meaning the same as atmosphere. If objects keep their places in the picture, which will be the case if the tones preserve their values, the picture as a whole has tone or is in tone.

ART FOR ART'S SAKE. By Professor John C. Van Dyke, New York: Charles Scribner's Sons.

FRENCH PAINTING

I.—PORTRAITURE.

PORTRAIT painters have always been more conservative, less disposed to make experiments, to search for new formulae than others. But the contrary disposition is noticeable in the French, American, British and Scandinavian sections in the Fine Arts Building, and more so in the French Section than anywhere else. There almost every painter of note has a different manner, not always personal, more often adopted from some antiquated or outlandish school. There could be no stronger sign of the prevailing unrest, the want of agreement on first principles, which is more or less evident in all parts of the Fine Arts Building, but principally in the sections above enumerated. We do not say that this want of agreement is a bad thing. On the contrary, it is evidence of a vital condition of art in these countries.

When one compares Mr. Bonnat's portraits with those by Mr. Carolus-Duran, and these, again, with Henner's head of his brother, one sees that the differences between them are mainly differences of temperament and style. The same causes account for the striking difference of the impression which Mr. Th. Chatran has formed of his Holiness Pope Leo XIII. from that of Professor Lembach in the German Section. These two portraits of the same individual in almost the same light and the same pose are so unlike that one is forced to the conclusion that each of the artists must have put more of himself into his picture than of his sitter. Mr. Chatran's Pope Leo is a fresh-complexioned, plump and amiable presence; Professor Lembach's is wrinkled, yellow, sour and crafty. Yet it is probable that the one did not intend to flatter nor the other to satirize. Allowance must be made for the effects of the Bavarian professor's bituminous palette; and one may say that the difference is mainly one of style. Mr. Chatran, like all his compatriots, simplifies the forms that he draws for the sake of pictorial unity and beauty; with the Germans the tendency is in the opposite direction.

But, apart from this general tendency to simplification of the forms and to the use of fresh, slightly broken tones in the flesh tints, the French portraits are extremely varied in manner. Mr. Bonnat is even out of accord with the majority in the matter of his flesh tones, which are dull and muddy. He seems to observe his sitter as he would a piece of still-life, only with less interest. The fine engraving from his "Portrait of Cardinal Lavigerie," which we illustrated in the August issue, is much more life-like than the painting itself. In the latter the red robe, it is true, is given with great science and command of the brush; but one feels that Mr. Bonnat must have painted a great many such pieces of drapery in his time, and that he saw nothing that particularly pleased him in this. There are the beginnings of a mannerism in those calm, methodical brush strokes, those broad folds that suggest the lay figure, those luminous shadows which are all calculated and do not hold a single accidental reflection. Except that there is no grandeur about it, this is the "grand style" of the beginning of the century over again. But it is when we look at the hands and features that we fully perceive how mannered Mr. Bonnat has become. A first-rate mechanic, he has painted a mask which no doubt corresponds with his model in everything that can be determined by measurement. But it is a mask, not a face. The texture is of leather; the color is dull and uniform; the shadows (and this shows that he actually cared less for the face than for the dress) are opaque and cutting. On the whole, we should say that the noble-featured cardinal, if he has any knowledge of art, should prefer to be caricatured by Mr. Vibert to be ignored, in his own portrait, by Mr. Bonnat.

In his portrait of the late Ernest Renan, of which we shall give an illustration, Mr. Bonnat has observed the model more closely; but his observation has not gone beneath the surface. In the few lines that Mr.

Zorn, the Swedish painter, has scratched upon copper, there is twenty times as much of the great stylist, more even of the physical infirmity of his last days, than in Bonnat's elaborate picture. What we see is a sleepy old man sitting through a piece of business that is distasteful to him. The flesh is again very poorly treated. Mr. Bonnat has lost the faculty of painting flesh. The figure stands out from the canvas, round and solid, only too much so. At the first glance it is a regular "trompe-l'œil," but after a little one sees that it is more like a wooden effigy than a man.

Of Mr. Bonnat's other portraits it is unnecessary to speak; nearly the same remarks would apply to them. Let us pass to the more agreeable Mr. Carolus-Duran, who shows three portraits, all of ladies. None of them are equal to his "Odalisque" or his "Portrait of Mme. Modjeska" in the Loan Collection. Still his "Portrait of Mme. J. H." has some of the good qualities of both. If the dress is not such a miracle of elaboration as that of the Polish actress, it is because such elaborate treatment was not called for. It is studied with equal refinement. The brush work has not the dash, the



"IN FULL FLIGHT." DRAWN FROM THE PAINTING BY ALFRED PARIS.
(IN THE FRENCH SECTION OF THE PALACE OF FINE ARTS AT THE WORLD'S FAIR.)

boldness of the "Odalisque," but it suits the subject all the better. It is far enough from being so tame and inexpressive as Bonnat's. And the face is, as it should be, more interesting than the costume, and the costume than the background. We have not mentioned, by the way, the change that has come upon Mr. Bonnat's backgrounds. They are now covered with large and coarse hatchings, as though he had been trying to learn of Monet and Pissarro. They are not luminous, however, and but for the vigor of his modelling they would "come forward" disastrously.

Henner's three heads might all be considered as portraits; but that of his brother, in blue blouse and workman's cap, is alone intended for one. It is, however, more of a picture than "Lola" or "Slumber," which, we suppose, are more or less idealized. The type is that of eastern France, where Gaul and German have mingled most completely. It is in profile, a strong, clever-looking face, picturesquely lighted.

A little group may be formed of Mr. J. E. Saintin's "Reverie," a pretty young woman standing by a rustic fence, with the gray water and wooded banks of a river for background; G. Courtois' "Portrait of Mme. Gautreau," a half length in profile; Mr. Gervex's pretty

"Mignon," and Mr. Lucien Doucet's "Portrait of Mlle M. du M. C." All of these have distinction, due no doubt in great part to their originals, but also to that refined and simplified drawing of which we have spoken, and which is still characteristic of French art when taken broadly. In Mr. Doucet's portrait he has had to contend with the barbaric red and blue pattern of the dress that the lady wears; but he has come forth victorious from the struggle. Mr. Rosset-Granger's "Girl and Butterfly" is over-ingenious in the pose, and the arrangement of colors which he has attempted in his elaborate background is not quite satisfactory. The inlaid tiles, the green net and the flowers do not harmonize as they should.

A number of talented men have apparently tried to break altogether with the traditions of the school, perhaps in the hope that they might gain in individuality. Nothing can be more French than Mr. Agache's "Vanity," but his "Witch," a head of an old woman, is early Italian, and reminds us curiously of some of Mr. Elihu Vedder's attempts in the same direction. Mr. Jean Gigoux's pictures produce the effect of a "skinned" old

master. The drawing of his little portrait of Mr. A. Caubert is refined and angular, like a Holbein. As for painting, there is almost none. A few scumbled tints give about as much of color and relief as we might have in a rubbed chalk drawing. The background is affectingly archaic. We may imagine Mr. Caubert, who may be a collector, asking, "How would I look if I were transported to the Land of Old Flemish Tapestry?" and Mr. Gigoux answering, "You would look like that!" But though we may doubt the wisdom of Mr. Gigoux's aim, we cannot refuse to say that some of the peculiar beauty of the early Renaissance is reflected in his canvases. In that sense he is more pre-Raphaelite than any of the English painters who have been known by that term. His reaper resting on her sheaf in a romantic wooded and rocky landscape is, at least, a beautiful assemblage of lines, and the tones of silvery gray and mild yellow and bluish green make a harmony that grows on one. But all extremes meet in this collection. If Mr. Gigoux may be spoken of complimentarily as a modern old master, here is Mr. Dacht with his "Portrait of Mlle. X—," which is a Whistlerian "arrangement" in lemon-yellow dress and orange piano; and Mr. Eugene Clary's "The Reader," a small but pretty girl with a book, on a blue bench in a meadow, with a wooded and misty distance, almost like what our own Mr. Dewing might do. These belong clearly to "the new painting," as do in a more pronounced way several good pictures of small incidents of modern life, which we will describe under the head of "genre," although they might almost as well be treated as "family groups."

There are many portraits of celebrated people which are good, but not particularly interesting apart from their subjects. Among them are the full-length portrait of President Carnot, by Yvon; G. Ferrier's half-length of Jules Claretie writing at his table; Paul Albert Bandoime's "Portrait of Elisée Reclus;" Émile Friant's "Portrait of Antonin Proust;" J. F. Layraud's "Portrait of Abbé Liszt;" and Henri Rondel's "Portrait of James Gordon Bennett," seated, in a neatly fitting gray suit, against a gray background.

In the Swedish Section of the Fine Arts, Miss Ida von Schulzenheim's "Greyhounds" is one of the best bits of animal painting in the exhibition. It is in the gallery. One dog is diligently and tenderly manipulating a bone; another, interested in his proceedings, walks gravely toward him; the third, who has had his dinner, lies down in sweet contentment. Here is struck the dominant note of Scandinavian painting, realism of a particularly wide-awake and sensitive sort, worth a good deal more to art than some people's dreams.

MR. ALMA TADEMA has four works in the Fine Arts Building: "A Reading from Homer," in the Loan Collection, which we have illustrated; in the Sculpture Gallery, "An Audience at Agrippa's," and "A Dedication to Bacchus" in the British galleries. The last is the

best thing of its sort in the entire exhibition, not so much for its archaeology, which may be open to question, but as an expression of the antique love of beauty for its own sake. The two dancing figures in the centre of the composition leave all other attempts at representing movement, in the British Section, far behind. Mr.

as farmers char the ends of their fence-posts that they sink in the ground. On these blackened timbers, a touch of the plane or chisel brings out spots of white; and though the work has not been very well done at Chicago, it is easy to imagine how it might be made an effective element of decoration. Another lesson may be

ures modelled by students; and paintings of the figure, still-life and landscape, in oils and water-colors; pen-and-ink sketches, and attempts at composition (rough sketches in color). The lay visitor will probably learn more about the importance of technique from an hour spent among these studies than from many hours spent in the art galleries proper. They are all conveniently grouped together with many other interesting school exhibits in the galleries of the Liberal Arts Building.

AMONG the French sculptures, in addition to the works already mentioned, the following works should be sought out, and should be looked at again and again, for one cannot expect to appreciate a fine piece of classical or academical sculpture as one may an impressionist picture at sight. The four figures by Dubois from the tomb of General de Lamoricière, Charity, Military Courage, Meditation and Faith, are in the rotunda of the Eastern Pavilion of the Fine Arts Building. Fremiet's "Stone Age" is in the Eastern Court; Gérôme's tinted group of "Pygmalion and Galatea" is in the small rotunda of the passage leading out of the French section; and Meissonier's spirited group of bronzes is in the centre of the main French gallery of paintings.

IN the French retrospective exhibit of casts, the Gothic sculpture of the doorways of Amiens Cathedral, Notre Dame of Paris, and the Cathedral of Rheims are particularly worthy of note. Of sixteenth century work,



"ON THE STRIKE." BY G. LA TOUCHE.

(DRAWN BY THE ARTIST AFTER HIS PAINTING AT THE WORLD'S FAIR. THE LOWER ILLUSTRATION IS ONE OF HIS STUDIES FOR THE PICTURE.)

Orchardson's delightful portrait group, "Mother and Child," is also one of the gems of the British galleries.

AMONG the peculiarities of Japanese art as shown at the World's Fair, there are some to which we might do well to conform. One is the grading together of all sorts of work of a certain degree of excellence. We are too much disposed to rank as "fine art" only paintings in water-colors or oils, and sculptures in marble or in bronze. But already there are signs that we may soon be disposed to admit works in stained glass and embroideries; and indeed it should be obvious that the material has nothing to do with the fineness or nobility of a piece of work. Another is the determined idealism of even what we have ventured to call impressionistic Japanese painting. No Japanese artist would subscribe to the doctrine of some of our Impressionists—that nothing should be shown but what the eye can take in between two winks. Certain of them are extremely chary of detail except in the parts of their subject on which the eye is meant to rest, but even these appear to rely as much on reasoned knowledge as on quick observation. The same may be said of such painters as Whistler and Besnard; and it is with the works of such as these that it is most profitable to compare those of the modern school in Japan.

THE TEA-HOUSE, on the shore of the Lagoon, is the Japanese equivalent of our country inn. It consists of what would seem to us a small dwelling-house with a large detached shed, looking on the lake, in which refreshments are served, and a few other outhouses, all of which, together with a miniature landscape garden, are enclosed by a tall bamboo fence. The principal things to be noticed here are the neatness of the carpentry (which equals in finish our cabinet work, and offers a strong contrast with the hurried and slovenly work of American builders) and the use of natural materials for decoration. So much use is made of bamboos, that if advantage were not taken of the different colors of the young shoots, which are pale green, the old and seasoned poles, which are yellow, and of others which are stained or colored brown by fire, the whole effect would be rather monotonous. But the variety thus obtained is aided by the occasional employment of panels of fine-grained woods, and by the use of planks and posts of commoner timber, but purposely charred to blacken them and bring out the grain—probably also to preserve the wood,



learned from this tea-house in the clever way in which the eaves of the house have been carried around a tree which was growing on the site, to avoid cutting it down, as an American contractor would have done. German mechanics working for themselves will occasionally do the like, but in a comparatively clumsy fashion.

THE exhibits of the art schools of the Art Students' League, of New York, the Chicago Art Institute, the St. Louis School of Art, the Boston Museum School of Fine Art, and the Philadelphia Academy of Fine Arts are very well worth seeing, not only by teachers and students, but by everybody interested in art. The next best thing to studying drawing and painting one's self is to see the work of earnest and talented beginners, and there is much work of this sort, and little of any other sort, in the exhibits we have named. They include drawings from cast and from the life; photographs of modelled work and one or two plaster casts from fig-

the pilasters from the choir screen of the Cathedral of Chartres; the tomb of Francis II., from the Cathedral of Nantes; the sculpture from the Cathedral of Mans, attributed to Jean Cousin; Jean Goujon's "Diana" and ornamental work, and Germain Pilon's "Three Graces," at least should be seen; and of later works, Houdon's "Voltaire," Rude's "Neapolitan Fisherman" and Barye's "Jaguar" and "Lion Strangling a Boa." The visitor can hardly avoid noticing how decidedly inferior most of the seventeenth and eighteenth century work is to that of the early Renaissance, when Gothic influence was still active, and to the modern work, which has in great part thrown off the incubus of Italian tradition.

THE French sculpture, generally, is much better than the paintings. The visitor should not miss seeing St. Marceaux's "Spirit Guarding the Secret of the Tomb," Rodin's "Bourgeois," Mercier's "Quand Même," and the animal sculptures of Barye and Cain.

LANDSCAPE PAINTING IN OIL.

II.—SKETCHING FROM NATURE (CONTINUED)—THE FIRST PAINTING—CHOICE OF SUBJECTS, COMPOSITION, PERSPECTIVE, ETC.

THE first painting, whether the subject be simple or elaborate, is conducted on the following plan:

The frotté, as described in the preceding chapter, having become sufficiently dry, we have before us a framework upon which to build up our color study; and just here a word of warning may not come amiss to those ambitious young students who are disposed to regard all this preliminary work as unnecessary and tedious, preferring to dash boldly into the main color effect of a sketch, dispensing with careful drawing of shadow forms and serious study of values. It is true that a clever student may perhaps produce in this way a brilliant and showy result, effective to the untrained eye; but the picture can have no real merit, for it lacks that serious foundation which is indispensable to good painting. More than this, the artist will be led into careless methods which cannot fail to weaken him in time; for it is surely true of art, as of any other brain work, "There is no standing still; he who is not going forward with every step is falling behind."

In beginning the first painting, it is a good plan to begin with the upper part of the canvas, moving the brush from left to right. Of course there is no arbitrary rule about this, but a few such methodical habits formed in the early days of one's apprenticeship will be found most valuable later.

The sky, presumably being the lightest note of color in the picture, may be laid in first. Even if this should chance not to be so, and the clear blue is obscured by dark, stormy clouds, the same rule may be observed; for in any case, be the effect cloudy or clear, of sunshine or of storm, the sky will naturally give the key-note to the whole color scheme of the landscape.

An excellent practice is to make some studies at first with only the simple blue sky tone, selecting for the purpose a day when there are no clouds and the sun shines brightly. It is of great importance in the first painting that one should obtain a pure transparent blue, which, while light and clear, shall yet not be crude; and this is something extremely difficult to achieve. In the current exhibitions, landscapes are often seen which are well painted and in many respects technically excellent, and yet are practically spoiled by a cold, leaden-blue sky; while, on the other hand, a clear, beautiful, transparent ether, conveying the idea of space and atmosphere, may cause the beholder to overlook serious faults in the rest of the picture. An admirable example which may be referred to in illustration of this is given in *The Art Amateur's Color Fac-simile No. 210, "Midsummer,"* by James M. Hart. A valuable illustration is also given in the same plate of the manner in which the clouds are painted over the undertone of blue, and it is well to know that this effect is not obtained by dragging thin gray tones over the blue sky, but rather by painting solidly the general coloring of the cloud masses, and breaking into this such patches of clear blue as may be found desirable. In this way the colors are kept clean and crisp. Hard outlines are to be avoided in

drawing the clouds where they meet the sky, as this will cause a hard, metallic look which is never seen in nature. It is, however, quite proper to be careful in indicating the distinct form and character of each cloud as it floats over the blue ether. A good result is obtained by using a clean flat sable brush to soften the edges of the clouds against the under sky while the paint in both parts is still wet; and by keeping the highest lights until the last, an effect of brilliancy is preserved.

The next point to be studied is the most distant plane of the landscape, where, as illustrated in the color plate we are considering, the soft green and purple grays meet the sky. This forms what is generally known as the horizon line, which controls the perspective of the whole composition. For the benefit of those students who have not had much experience in practical perspective, the following simple definitions are given:

The "horizon line" is an imaginary straight line drawn horizontally across the canvas through a point supposed to be exactly opposite the eye of the artist as he sketches his subject. This point is technically known as the "point of sight," and is a most important feature in the drawing of a landscape, as it forms the centre from which all lines of the perpendicular perspective converge,

many exceptions to this, and the influence of surrounding circumstances may cause such conditions to appear actually reversed at times. It is safe, however, to presume that no matter how brilliant the actual coloring of the distant objects which mark the horizon line, nor how dull and dark the foreground tones may chance to be, there will always be found to a certain extent this grayish envelope around such objects, softening all outlines and veiling their brilliancy, so that the aerial perspective may be preserved.

The middle distance may be defined as that part of the landscape which is situated between the background and the foreground. This should be carefully studied in its relations to both the adjacent planes, as, owing to its central position, it serves as a balance between these extremes. Objects seen in the middle distance will appear smaller in size and less brilliant in coloring than those of the foreground, while at the same time they will seem by comparison to be more clearly defined and less indistinct in color than those in the background, or extreme distance.

The "foreground," technically speaking, is represented by the space directly in front and at the lower part of the canvas, extending to its extreme edge. Everything seen in this plane appears larger in size, more distinct in

form, and more pronounced in color than will be observed in the other parts. Here details of foliage may be carefully drawn; knotty branches, roughnesses of tree trunks or the reverse observed; the petals of flowers, the different varieties of weeds, even the blades of grass, indicated, while the very pebbles in the road take form and shape, thus giving strength and individuality to the whole composition.

M. B. O. FOWLER.



STUDY OF SHEEP. REDUCED FROM A CRAYON DRAWING BY F. BRISSET.

and by the position of the same, either near or far from the foreground, is determined the comparative remoteness or proximity of distant objects in the composition. We may mention here that a great many difficult problems in perspective may be solved for the artist by the simple expedient of comparative measurement, which is practically explained by the following illustration:

In drawing the landscape, some object in the middle distance (let us say, an ordinary tree) is adopted as a standard of measurement. This is compared with the trees in the extreme distance, and by actual calculation it is noted just how many times smaller these distant trees appear to be, and they are placed accordingly in this relation. The same practice reversed will give us the comparative height of a tree in the foreground which will necessarily appear much larger than that in the middle distance. The principal points of what is called the linear perspective, in relation to the picture plane, may thus be determined. In contradistinction to linear perspective is the term aerial perspective, by which is understood those gradations of tone which indicate the color planes of the landscape, as influenced by the atmospheric effects of distance, irrespective of line.

The conventional manner of expressing these facts, in painting a landscape, is by rich, brilliant color in the foreground, seen in contradistinction to gray and misty effects in the distance; but of course there will be found

have conquered yourself enough not to hurry, you will accomplish good results.

Another encouraging secret I will tell you: one or more defective flowers in a cluster are not so noticeable as they would be if they were larger flowers, or painted alone, like a poppy or clematis.

The colors for wistaria are permanent blue, rose madder and white, but you do not want one tone all the way through; vary it according to the degree of light or shade necessary to that particular flower. Where the light strikes the strongest there is more white used, and the very darkest shades need a little black and burnt Sienna.

Begin to paint the upper part first, putting on pure white in the centre; then work in the least tint of yellow; just tinge the white with yellow, and slowly work in the purplish colors. If a pinkish tint is desired, use more rose madder than blue; if a bluish tone, use more blue and less madder. The calyx is Caledonian brown and burnt Sienna, with zinniber (light) and yellow ochre for high lights. When black is added to a flower be careful or you will use too much, and there is nothing which more quickly shows amateur work than this mistake. Use zinniber for the green leaves, with yellow ochre and cadmium for the high lights and raw umber and burnt Sienna for shading.

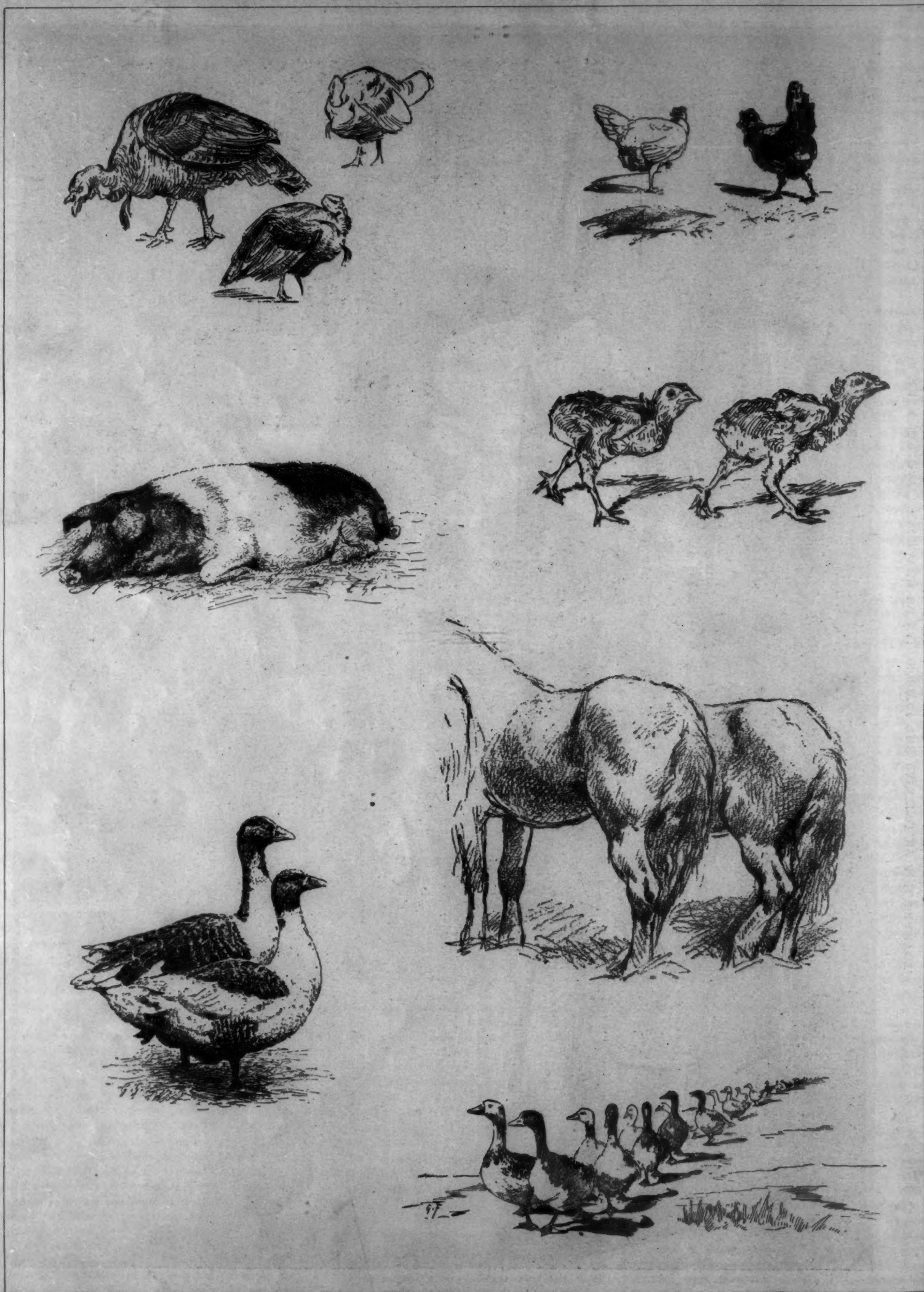
B. M. S.

* "Midsummer," also 13 1/2 x 18 1/2. Price, 40 cents.



"A SUMMER HOLIDAY." ENGRAVED BY BAUDE FROM THE PAINTING BY A. H. BRAMTOT.

THE ART AMATEUR.



A PAGE OF FARM-YARD SKETCHES, BY VARIOUS ARTISTS.

DRAWING FOR BEGINNERS.

III.—FIRST MODELS.

It is better that the inexperienced draughtsman should use charcoal than crayon, because of the facility with which false lines can be erased. A change should be made to crayon as soon as the student has acquired a little facility. The only remaining necessary articles not previously mentioned are a penknife and an eraser.

As for models, they are to be found all about one, indoors—a box, a table, the door itself. The last may afford an elementary lesson in perspective. Close it, it fills its frame completely. Open it the least degree, it no longer appears to fit its frame except at the side, where it is hinged, and which does not move. The other three sides appear to grow smaller, and the more they are pushed away from the frame—that is, the more they are seen from one side—the smaller they seem to become. The horizontal lines, too (the top and bottom), change in apparent direction, while the vertical lines remain vertical. If it were a trap-door or the lid of a box the sides that would be vertical while the lid was raised would change in direction as it was brought down.

Straight lines are common in artificial objects only. The pupil should as soon as possible learn to draw from the round. Only, as it is well at first to confine one's self to the circle, it will still be necessary to choose artificial objects for models. The sort of flat tumbler which water-color painters use to wash their brushes in will do very well, or, for that matter, any round glass vessel. Let it be half filled with water. Then, looking down on it, one sees that the upper circle of the rim looks rather narrow and long, that made by the surface of the water more open, the bottom of the glass much more open. Raise the glass to the level of the eye; each of these circles successively can be made to appear a straight line. From the like experiments the following law may be deduced: whatever is horizontal and at the level of the eye appears as a straight line. Lower than the eye or higher than it, it shows something of its actual depth and form. The experiment may be repeated with the door, which, by turning it on its hinges, may be made to appear edgewise. It may again be repeated with a sketch-block held at any angle. Hence we may make our law more general, and affirm it as true of any flat surface, that when said surface is in the line of sight, all that appears of it is the nearer edge, which appears as a straight line.

After one has been accustomed to drawing circles in perspective from glass vessels, it is useful to take an opaque, cylindrical model, such as a preserve jar. In this one cannot see the circles complete, but the segments of them that are in view will be found to follow the same changes.

A common kitchen candlestick may teach us another point of some importance. Draw a line down each side of it, and prolong that line across the base as though you were about to cut it in two. Now observe that though you may turn the cylinder so that nothing of it can be seen beyond the line, the base may at the same time round itself far beyond the continuation. Inexperienced draughtsmen are very apt to disregard this fact, and to draw such objects as in the first of the following figures. Then they wonder that their drawing looks like a section, and does not round itself. If they looked sharply they would find that they should have drawn the base of their lamp as in the following sketch.

For a little essay in foreshortening, take the family teapot and pose it not like the figure in outline, but like the other, its spout in advance, its handle half hidden behind its body. This spout and handle offer the only new difficulties in the case, and by carefully measuring with the plumb-line where they cut the regular curves of the teapot, it will be found an easy task to place them properly. From this one may pass to chance groups of household objects, taken as they happen in their natural relations. It will make an excellent introduction to the study of nature out of doors. By the time that he is able to sketch these groups of household articles quickly the student will have begun to see correctly, and it will be time to exchange for a while the charcoal for a crayon.

SPOTS of all kinds are much more numerous in full sunshine than in quiet light, and this, says Hamerton, is why full sunshine was avoided by great old artists, and why it is often sought by clever modern ones. In sunshine there are innumerable small cast shadows, innumerable high lights. On dull days, or in twilight, all these disappear and give place to quiet breadth,



STUDY, BY JULIUS GARI MELCHERS, FOR HIS PAINTING, "THE SERMON."

FIGURE PAINTING ON CHINA.

IV.—CHOICE OF SUBJECT.



FINE original work of any kind deserves and usually receives highest praise; but for the many who turn to ceramic art as a diversion, or as a means of beautifying their homes, having neither time nor talent to justify a long course of preparatory study, it is by far the best plan to make copies of good paintings, if they will insist on choosing figure subjects. It is usually best to work from photographs, as one seldom has an opportunity to see the originals of the subjects we are apt to choose for our models. A good copy of some fine picture means something. A poor, crude, badly drawn "original" can claim no place beside it. The one will afford genuine pleasure; the other will be ever a torture to the cultivated eye.

The popularity of reproductions of really good pictures is attested by the number of fine engravings, photographs, and similar mechanical reproductions that flood the country. Reproductions in color well executed find sale at much higher prices. Those on porcelain skilfully done partake of the character of miniature painting, and are growing more and more in favor. In some of the most noted picture galleries in Europe, rooms are devoted exclusively to the exhibition of reproductions on porcelain of the finest oil paintings.

Elaborate figure pieces are best adapted to the decoration of large vases, jardinières, plaques and slabs. One or two handsome decorated vases go far toward giving an air of elegance to a room. Paintings so applied are usually considered more legitimate on vases than on slabs. On the latter they are framed, and compete with easel pictures. As decoration, they fit into a variety of places, holding a position distinctly their own. Handsomely finished in golds and colors, they become highly ornamental objects, and blend perfectly with the draperies of the most delicately furnished rooms.

No surface gives finer results as to color and texture than that of the Dresden slabs. These are especially desirable for portraits.

Plates may be elaborately decorated by painting in the centre an interesting head and using the rim for a frame, enriching it with gold traceries, raised gold, enamels, garlands or colors, or several of these used in connection—in fact, any pleasing border that is purely decorative and of a conventional character will be suitable. As ornaments, as decorations, as, for instance, for a dining-room frieze, these dainty paintings may be of great value; for table use, they are, as a rule, quite out of place. The exception is when they are employed for dessert and fruit courses. Then the Watteau or Boucher figures are particularly charming. The happiness and contentment so dreamily portrayed seem quite in keeping with the occasion of a dainty and elegant hospitality. In the same way, garlands and cupids seem appropriate decoration for the after-dinner coffee cup and saucer.

V.—HOW TO TRANSFER THE DESIGN.

For your first study of flesh use a slab, and choose for your subject a profile view of the face, which is the easiest to manage. Have the china as perfect as possible, free from scratches or blemishes of any kind.

Always make a tracing for a figure or a face. If your copy at hand is not the desired size, have an electric print made that will suit your needs. Make an accurate tracing of this and paint from the original study. Do not fancy a freehand drawing from a flat has any merit, except as showing a trained eye and hand. Having the skill to make a fairly accurate freehand copy, be content to use that skill in making and preserving a good tracing.

Be determined at the outset that your drawing shall be as accurate as you can make it. Never forget that no amount of good painting will redeem bad drawing. If the drawing is bad the picture must be bad. Draw from life if you can. If you cannot, then content yourself by making the most careful copy possible of the master whose work you seek to reproduce.

Freehand drawing of figures on china is far too difficult to be attempted by the amateur. To draw direct on the china you must prepare the surface with turpentine or copaiba, enough to make it slightly tacky, so that when dry it will take a pencil mark easily. The surface thus prepared is not so smooth under the brush. It is far better to have the china clean and transfer the subject, even though that subject be an original one.

Cut a piece of china tracing paper the required size, hold it firmly over the copy, and with a well-pointed medium hard pencil draw all the principal features, but do not go into minute detail. Suggest the direction of the hair from the temple, and with a few touches here and there note the high lights and shadows. Suggest the principal folds in the drapery and also the main features of the background. To go into minute detail hinders rather than helps the work. There seems such a confusion of lines that you hardly know which are the important ones, and again, you will take more pains to do a little tracing perfectly. Try to make it a rule to keep your pencil point on the dark side of all division lines. If the nose is light against a dark background, keep the line on the background. If, on the contrary, the nose is in shadow against a light, keep the line on the nose and recall this rule when laying on the color, as in a face the greatest accuracy is necessary.

When the tracing is complete, arrange it in position, securing the two upper corners with a strip of mucilage paper, which can be procured at a printing office or saved from the margin of postage-stamps. Under this tracing paper place a small piece of china transfer paper, which may be moved about from place to place. The tracing paper may be lifted now and then to see the progress and accuracy of the work. Use as fine a tracer as you can without cutting the paper, so that the drawing may be as delicate as possible. Trace each line, and before removing the tracing paper, look to see that nothing has been omitted.

The china transfer paper should be of a fine quality. Let your teacher get it for you, as all brands on the market are not equally good, not sure to fire out clean.

The same piece may be used a great many times. Each time let it be moistened slightly and evenly with oil of cloves on a cloth or bit of cotton. Test the amount of moisture by laying the paper face down on the china and stroke it with the tracer about as firmly as you would wish to use it in tracing the design. If the mark is broad and blurred you have used too much oil of cloves; if too faint, not enough. In the one case, wait for the oil of cloves to evaporate, or prepare a new piece; in the other case use more of the oil of cloves.

Having the transfer made, and being already a skil-



AFTER BOUCHER. DRAWN BY ALBERT DE KORSAK.

ful painter, you might work from this drawing, which, however, is easily lost. If a beginner, go over the tracing with india ink, which can be procured in square cakes or in a fluid form; the latter is preferable. In using the former, dip the cake into water, rub it on a bit of china, keeping it moist as you proceed. Use a No. 1 sable brush with half the hairs cut out, and keep this brush for this work only, as you cannot change a brush back and forth from water to turpentine and expect good results. It will work well with neither.

When you consider the great importance of a good drawing to start with, and realize that care at this stage saves a great deal of time and trouble by leaving no corrections to be made later on, you will not regret the attention you may have given this part of the work.

L. VANCE PHILLIPS.

TITMICE (COLOR PLATE).

SECURE an accurate sketch or tracing, and be especially careful with the eyes, bills and feet. Wash in a thin background, and clean out all color that extends beyond the drawing. This background can be made with celadon. One with deep blue green applied very thinly would also look well, especially if a few clouds were simulated by wiping out the blue before it is quite dry.

For painting the birds, use ivory black or neutral gray yellow brown or chestnut brown, violet of iron and deep blue green; and to give them that warm tint, use either warm gray or a touch of carnation No. 1. Leave the china white where it is so indicated on the study. If ivory black is used for their heads, add a trifle of blue or neutral gray, if to be fired twice, as sometimes ivory black will rub off if fired twice. The deepest accents of brown on the birds and twigs are made with brown 4. The grays are made by mixing deep blue green and violet of iron, allowing either color to predominate, according to the design. Be very particular to have no outlines or sharp edges, but paint them soft and fluffy, like feathers, especially the downy breasts. Paint with an exceedingly delicate touch.



AFTER BOUCHER. DRAWN BY ALBERT DE KORSAK.

ELMIRA DECORATED CHINA EXHIBITION.

THE praiseworthy efforts of Messrs. W. H. Glenny, Sons & Co., of Buffalo, in initiating, first in that city, and this year at Elmira, N. Y., under the auspices of the Elmira Interstate Fair, a freely competitive exhibition for china decorators, open to the entire country, has done much to further the interest in china painting, especially in the Middle and Eastern States, from which in the present case were sent the exhibits of fifty-two out of the sixty-one competitors. The average degree of excellence was higher than it was last year. Against 1450 pieces exhibited in Buffalo in 1892, there were on this occasion 1650 pieces. The exhibition opened August 28th and closed September 9th.

The judges (Mme. Le Prince and Mr. C. E. Cookman, of New York, and Mr. Franz Bischoff, of Detroit), who were, at the request of Messrs. Glenny, nominated by The Art Amateur and other publications, awarded as follows twelve prizes, amounting to \$300, accorded by Mr. George M. Robinson, manager of the Fair:

Best General Exhibit: First prize, \$75, Mrs. C. F. Richert, Buffalo; second prize, Mrs. J. W. Milliken, Traverse City, Mich.

For Originality and Merit in Design: Prize, \$25, Mrs. C. J. Miller, Peoria, Ill.

Best Piece of Figure Work: Prize, \$20 ("Queen Louise"), Mrs. Clara R. Morse, Newtonville, Mass.

Best Single Piece: Prize, \$20 (Punch Bowl), Mrs. C. F. Richert.

Best Dishes Plates: Prize, \$15, Mr. T. Marshall Fry, Jr., Syracuse, N. Y.

Best Dishes Cups: Prize, \$15, Miss Helen J. Thompson, Fayetteville, N. Y.

Best Course Set: Prize, \$15, Mr. T. Marshall Fry, Jr.

Best Piece of Raised Paste Work: First Prize, \$10, Mrs. J. W. Milliken; second prize, \$10, Miss Emma Jennings, Rochester, N. Y.

The following were local prizes for exhibitors living within 100 miles of either Buffalo or Elmira:

Best General Exhibit: First prize, \$30, Mrs. C. F. Richert; second prize, \$15, Mr. T. Marshall Fry, Jr.

For Originality and Merit in Design: Prize, \$20, Mrs. C. F. Richert.

It will be seen that, out of \$300, Mrs. Richert took \$145, in four prizes, and three prizes, amounting to \$45, fell to Master T. Marshall Fry. As this young gentleman is only fourteen years old, it may confidently be hoped that he has a bright future. We trust that his extraordinary success will not spoil him.

MRS. RICHERT'S EXHIBIT.

Among the prominent features of Mrs. Richert's display is the Punch Bowl, crowned as the "best single piece in the show." Brown vine branches spring from the gilded outer rim, zigzagging diagonally across a two-inch gilded border on which the burnisher has chased grapes and leaves and branches, echoing artistically the more solid painting above and below, with vacuums cleverly bridged by webs and foreshortenings. Below this broad rim of chased gold, the interior of the bowl grades through mellow tones of yellow to rose. Yellow grapes with rosy reflections, and leaves, delicate in tint, but broadly handled, are lightly flung in a few well-designed whirls around the concave surface. The harmony of effect is continued outside the bowl by a ruddy tint of yellow on the upper edge grading to a greener tinge as it nears the plain gold base; and on this softly toned background more clusters of grapes and foliage appear.

A set of six plates and dish, modern rococo, are extremely lavish in line and color. Glimpses of bright cornfields, seen through clusters of brilliantly tinted flowers, whose coloring is echoed and surrounded by phantom leaves and color touches of nearly equal vigor, cleverly framed and united by Louis Quinse ornament and lattice of gold picked out with touches of raised enamel, is a daring attempt in search of beauty without repose, an element essential in design of the highest grade.

A chocolate set, having pale yellow green borders, with a design of flower panels; white blossoms on lavender gray ground, seen through gilded lattice work and framing; sprays of the

heavy gilding. If massive projections on pieces intended for flower decoration only are unavoidable, diverse tints of gold, or well-studied chasing, can lighten the effect; either method repeated in a firmly drawn conventional design on the foot of this vase would be more in keeping than the trailing naturalistic spray seen there.

A set of plates and dish, having side panels of children's figures, and of flowers, with a narrow border of floriated design in gold and enamel, is admirable in conception and in general effect; but there are weak points in the figure drawing, the hands, especially.

A boudoir set (Louis Quinse), having pink roses on blue ground, the raised ornament lightly touched in gold. With the exception of unnecessary dots of enamel on parts destined to the touch of delicate fingers, this service is perfect in design and in the color management of the flower masses.

A Persian ewer has on one side a well-designed and painted group of poppies and daisies in Royal Worcester or matt tints, superior in treatment to the reverse side, showing a rural figure subject. The open-work handles merited more careful treatment.

MRS. J. W. MILLIKEN'S EXHIBIT

contains separate examples, each admirable of its kind, of bird and flower painting, enamelling, jewelling, raised paste and varicolored metal work, together with adaptations of conventional ornament in gilding and color to various shapes and purposes. Her work will bear close scrutiny from the dual points of art and of technique. Illustrations of several pieces in this exhibit will be found in our notice of the New York Society of Ceramic Arts Exhibition, published in the February number. A novelty is seen in the treatment of a puff box—roses in a soft red monochrome on an ivory ground, matt color, underlying suggestive touches and tiny blossoms in raised gold. One gem of this collection is the small, oval bonbonnière, dark green and ivory matt color treated in scroll and diaper of raised paste and variously tinted golds, with the additions of clusters of tiny raised pink enamels in gilded settings, for scroll finials. (See illustration in our Feb. issue.)

MRS. C. J. MILLER'S EXHIBIT,

showing the greatest originality and merit in design, includes a striking tête-à-tête set. The attractive yet peculiar shape of this service, each piece of which, broader at the base than above (as in a truncated cone) rests on a tall concave foot, lends itself admirably to the oblong panels of toadstools; each panel, a harmony in pink and yellow, is surrounded by a narrow band of gilding. The corners are quaintly broken and elongated by more toadstools projecting from behind the panels in gold outline only; and though of natural form and varied sizes, they are skillfully balanced as to mass, and diminish happily the adjacent hard whiteness of the porcelain. The feet are covered by a tiny spiral diaper of gold on white. The half inch bordering of smaller pieces is similarly treated, lightened, and completed by the dropping of the spiral ends over a narrow enclosing rim of gold.

The tray ("Trianon") is charmingly simple in effect, the outer border and inner panel with projecting corners enlarged in proportion to the increased size of the piece. The unbroken masses of gilding on the handles and on the knobs of the lids are open to criticism. In form these knobs repeat the shape of the body of the pieces the lids cover; chasing with a burnisher of agate, or outlining, corresponding to some extent with the border design, would lighten, and so improve, the effect.

A quaint tea caddy has the lid charmingly decorated with



AFTER BOUCHER. DRAWN BY ALBERT DE KORSACK.

flowers escaping and trailing over the untinted body of porcelain—this a charming example of Mrs. Richert's originality and skill. The gilding and enamelling of this "set" are excellent, considered both artistically and technically. The same cannot be said of a set of six small plates, whose gilded yellow borders are unworthy of the well-designed and painted violets within. It may be remarked, by the way, that the new forms of the triangular tray, sugar basket and ewer of the chocolate set are attractive, but the simulation of realistic buckles clasping the handles is in poor taste.

A large (Flemish Renaissance) vase, bearing very beautiful and hardy decoration of rose sprays, is somewhat marred by too



CEILING DECORATION BY TONY FAIVRE. CONTAINING SUGGESTIONS FOR CHINA PAINTERS.

tiny flower panels; but the flower forms of the lower panels are rather too large.

FIGURE PAINTING.

In figure subjects the exhibition is not as strong as in other departments. The panels, plaques, plates and vase decorations are nearly all copies or slight modifications of well-known subjects. An exhibit of monochrome studies in gray and a head of Holbein in one color give promise of increased attention to this foundation of success in figure handling.

Mrs. Clara K. Morse's panel called "Queen Louise" ("Marie-Louise") is well executed and harmonious in color and general effect; but it lacks the reflected lights white drapery throws on flesh and into shadows. The drapery about the left arm lacks decision; one is not sure whether the arm is within the drapery or the drapery within the arm. Below this point the warm grays and cool browns of the robe are soft and beautiful.

MASTER J. MARSHALL FRY'S EXHIBIT

shows keen appreciation of natural form, color and fitness of the decoration to the shape in hand. His dozen plates (flowers and ferns) well merit the prize they have secured. We may remark, though, that study of historic ornament will prevent elisions, like that of the characteristic shell in his treatment of the Louis Quinze raised ornament in his borderings; or, history apart, having chosen a form with well-defined modellings, the artist decorator should devise "traits d'union" that increase the impression of a natural relation between painted and modelled ornament.

Master Fry's exhibit which took the prize for the "best course set" shows fish platter and plates, with designs of shell fish and marine forms, with delicately graded tints in the background complementary to the leading color of shell or fish depicted. The sway of line and the quiet grays of this young decorator are peculiarly refined and pleasing, attaining a desired effect without exaggeration or apparent effort.

MISS HELEN T. THOMSON'S EXHIBIT,

which takes the prize as "the best dozen cups," shows designs of daintily executed sprays of wild flowers, etc.

MISS EMMA JENNINGS'S EXHIBIT,

besides the vase of Moresque design in gold and bronzes, lined in raised paste, which deservedly won the second prize for raised paste work—for the design is beautiful in itself and admirably adapted to the form of the object—included charming arabesque decorations (Rouen style) in dark blue and gold, well adapted to the oblong dish shapes now in vogue. For these she was awarded honorable mention.

OTHER HONORABLE MENTIONS:

Miss Ida C. Failing, Denver, Col.—For her entire exhibit—a jardinière, grounded in green gray matt color, having flower sprays modelled in barbotine white, especially interesting; a basket-shaped flower holder, in raised paste and jewels; a set of plates with cluster decoration in flowers and ribbons, good in design and technique. Had the figures been of equal merit with the ornament of a large vase in this collection, it could have competed successfully for the highest honors.

Mrs. J. R. Kaley, Albany, N. Y.—For vase—female figure, surrounded by cupids, the flesh shadows rather forced. A panel of "Lorelie" is admirable in flesh tones, modelling and drapery; but the figure cuts too sharply against the rocks and the sky lowers too closely around the head. Several cups and saucers are original and beautiful.

Mrs. R. Barnes, Buffalo, N. Y.—For a jardinière in ivory matt color, bearing a phoenix design in raised gold. The two figure subjects in this group merit commendation; the draperies and flesh are well rendered, and there is a tender feeling for grays shown in treatment of the backgrounds.

Miss Jane L. Hammond, Hagerstown, Md.—For two plates, treated in colored gold and bronzes. The one with a crest executed on a deep blue ground is especially effective.

Mrs. W. W. Faggo, Buffalo, N. Y.—For her entire exhibit—a chocolate set, showing daintily painted violets, the raised ornament picked out in gold; and a service, also with floral designs, calls for a few vigorous touches of shadow near the centres of the clusters.

Mrs. Alfred Jackson, Rochester, N. Y.—For a course set—orchids. The large dish is especially noteworthy for vigor of drawing and handling.

Mrs. A. C. Knapp, Portland, Me.—For "Vestal Virgin," an original figure treatment in greens and grays, harmonizing with the tints of the bronzed ornament enwrapping the vase.

Mrs. E. L. Raymond, East Orange, N. J.—For tête-à-tête set. The cup and saucer, with its delicate bordering of cupids' heads and hearts and darts and garlands of semi-conventional blossoms, is excellent in taste and technique.

Miss T. A. Johnson, Brooklyn, N. Y.—For entire exhibit. With more care in the grading of the violet backgrounds, and with crisper shadows on the under edges of the pansies, her service would have merited higher honor.

Mr. John W. Hawkins, Taunton, Mass.—For twelve plates, conventional and ornamental designs in gold upon deep blue borderings.

Miss Mollie Spindler, Dayton, O.—For two plates, ribbon and flower designs of special excellence. Her entire exhibit merits praise.

Among the other exhibits must be named a night lamp by Miss O'Neill, Elmira; a figure panel, "Ligette," by Mrs. Monochesi (New York), and many other praiseworthy pieces.

Specimens of fired gold and bronze decorations and a display of undecorated china, by Messrs. Glenn, Sons & Co., attracted attention. Among the novelties were table bells and writing sets, boudoir and toilet sets, with Louis Quatorze brush and comb casings, mirror frames, crumpled pin trays shaped like rose petals, lotus ware flower holders, salad bowls and plates of exquisite form and ornament. One dainty cup and saucer, shell-shaped, had the saucer on a delicately modelled shield forming an ornamental framing for the base of cup, instead of the plain round depression or elevation usually seen. This departure serves admirably for surprise devices, crests, monograms, quotations, etc.

About two thirds of the designs were painted on the Louis Quatorze and Louis Quinze shapes now fashionable.

AMERICAN CHINA DECORATION AT THE FAIR.

SECOND NOTICE.

(Continued from p. 73, August issue of THE ART AMATEUR.)

OREGON has a small but choice collection in the Woman's Building. There are two figure pieces of special interest, beautifully executed on Dresden slabs. The colors are well chosen, the clear handling shows admirable method, and firing is all that could be desired. Both slabs are the work of Mrs. Eugene White, of Portland. The subject of the one is a portrait of her own little son; that of the other is a martyred saint.

Miss Emma Giltner White's game and fish platters are well painted, but the space presented for decoration is too crowded for good effect.

MONTANA makes a striking display of the work of Miss Mary A. Phillips, a popular teacher in Helena, whose specialty is figure work. Neatness and clearness in execution are the chief characteristics of this exhibit. Miss Hamond, of Butte, shows a jardinière with masses of flowers under a heavy gold border.

NEW JERSEY has placed her china with her needle-work display, each lending a charm to the other. Two ambitious plaques of unusual size claim attention at once; one, a portrait of Miss Ellen Terry, by Ellen Terrian—the likeness is good and the work is clear, yet one is left wondering why china was chosen for a head, life size—the other, by Amelia B. Patterson, a study of magnolias evidently from nature and very creditable.

A small plaque of pink roses, with outline finish, is by Mrs. A. S. Roe, of Plainfield. The execution is admirable; but why should roses sketched and painted in an entirely natural style be finished in conventional color outlines? A jardinière, decorated with purple pansies on an ivory ground, with gold scrolls of open and graceful form passing over the blossoms here and there, is a pleasing bit of color contributed by Mrs. E. L. Raymond.

Elle P. Hicks has the greater number of pieces in this collection. It includes a view on the Hudson, a dainty little teapot, and a set of orchid plates, the latter showing careful study of nature.

NEBRASKA has a large and surprisingly good exhibit, made by the Nebraska Ceramic Club. Figure painting takes special prominence in this collection, and this particular work is from the studio of Mrs. L. Vance Phillips, of Omaha, who herself shows some admirable examples. The greater number of the pieces, however, are by her pupils, the most ambitious being a copy of Bouguereau's "Wasp's Nest," the original of which is in the French Section of the Palace of Fine Arts at the World's Fair, and has recently been bought by Mr. Yerkes, of Chicago. This copy was made by Mrs. W. S. Wing, of Omaha, and promptly found a buyer. Mrs. Henry D. Estabrook, president of the club, has a beautifully executed copy of Kray's "Midnight Psyche," that shows especially good treatment of light and shade. Mrs. Morrow, also of Omaha, has a large slab, strikingly framed, showing Psyche sorrowing by the sea; it is rich and pure in color. Miss M. Butterfield, prominent as a teacher of ceramic painting in Omaha, has a "Sleeping Cupid," delicate and beautiful, which seldom fails to call forth eulogistic comment. Miss Butterfield has also a large mirror framed in tiles, which are decorated with a conventional arrangement of pink and yellow roses in running scrolls. This happy idea gives an unique and pleasing variety to the collection.

Among the studies in flesh are several ideal heads, the work of Mrs. Downs, Mrs. Hawley and Mrs. William Simeral, of Omaha. A fine portrait head is by Mrs. F. S. White, of Plattsmouth. The little laughing face of a baby is a portrait of the daughter of Mrs. L. Vance Phillips, painted by Mrs. Phillips, who shows among the few pieces of her own work a copy of Perrault's now famous "Waking Cupid" and two children asleep on a couch, in all of which the flesh work is of special purity in style and daintiness in execution.

Mrs. Charles F. Morey, of Hastings, has a Royal Berlin jardinière of good design and well fired. Miss Margaret Jones, of the same place, has an exquisite bonbonnière jewelled and finished in raised golds of different colors. The design shows conventional winged dragons and scrolls, original and highly creditable.

Mrs. Russell B. Harrison, whose home up to the time of her marriage was Omaha, is a member of this club, and contributes a beautiful study of pink orchids, the models for which were from The White House conservatory.

The Kearney china painters send work from the studio of Miss Leta Horlacher, each piece of which is excellent in its own way. These ladies, most sensibly, have been content to attempt such work only as is within the range of their capabilities, and they make a creditable display. We note a vase by Mrs. R. L. Downing of conventional design, in ivory and bronze, with embellishments of blue and gold; a pink bonbonnière by Mrs. J. L. Tout; a "hawthorn" vase by Mrs. Frank Daniels and a beautiful metal plate by Miss Horlacher.

From Minden, Mrs. R. H. Palmer sends a beautifully jewelled cup and saucer, perfect in its way, and Mrs. Hapeman, of the same place, shows both taste and skill in a set of plates in conventional style, of original design. Mrs. C. E. Morrill, Mrs. E. R. Perfect, Mrs. Jessa Withers and Mrs. Carrie Mitchell all send pieces of beauty and interest from their homes in Omaha. Lastly, from Omaha, we must commend the quaint vase by Miss Ethel Milestone, who has used with no little skill a French drawing of a young woman as the chief point of interest, carrying it out in a delicate color scheme of pink, green and faint yellows.

WISCONSIN has no club representation, as a number of the prominent workers of this State are members of the National League of Mineral Painters and exhibit in that section. One well-known ceramic artist from Wisconsin displays an entire case of her own work, all of which show some form of the metal and enamel work in which she is most happy. We refer to Mrs. Dodge, whose touch is sure, her curves full of grace, and as to her taste, it is exceptional. Her work is original and highly decorative. She models griffin heads and similar motives, in fairly high relief, in moist paste, giving all the detail of clay modelling. After firing, these are bronzed or covered with gold at pleasure, the whole combining, with her raised gold scroll decorations, with perfect propriety.

THE NATIONAL LEAGUE OF MINERAL PAINTERS have three large cases with well-arranged displays, but this section is so crowded with other exhibits that the china paintings are deprived of their proper light, and it is difficult not only to read names but to judge accurately of the work. The catalogues help us but little, giving only incomplete information; so we must satisfy ourselves with a general rather than a particular description in this instance. In the first case, there is a beautiful lamp vase in varying tints of robin's-egg blue with conventional forms outlined in spray of raised gold both yellow and green, the work of Miss Helen Mitchell; "A Bride" by Miss Emma Tate, of Milwaukee; a tête-à-tête set by M. Walker and the famous punch-bowl, with a processional frieze inside the bowl, by Mrs. D. S. Frackelton, which was awarded the first prize at the exhibition of the New York Ceramic Society last spring. This accomplished artist also showed a large jar which she had modelled and finished in salt glaze in Milwaukee. The decoration is in simple blues in relief under the glaze, and is interesting as belonging to the early chapters of American artistic pottery. In another case is a delightful little view of the "Lake Front," by Mrs. A. Frazer. Veronica Bues has a pretty chocolate set with graceful conventional scrolls and pendant sprays of flowers on an ivory ground. Mrs. J. E. Zentlin has a "Courtship" well painted in decidedly "Dresden" style. There were a number of good portraits as far as one might judge—which is only in treatment and not in likeness—notable among these are slabs by Mrs. E. H. Lousser, Mrs. North Osgood and Miss A. M. Miles. A small bonbonnière, with a wreath of roses on both cover and box, is a noticeable dainty, good in drawing and rich in color. A peacock vase done in dull greens, bronzes, peacock blue and gold with the feather itself the motive of decoration, is a delightful color harmony. An oval slab with a Watteau scene has a prettily finished border. About an inch from the edge a

raised gold scroll, delicately and perfectly executed, gives the landscape a slightly irregular finish and the narrow space of white sets off the painting and blends into the gold frame. There is a well-painted Madonna of Dresden type, and indeed many beautiful pieces well worth an accurate description, which would be gladly given could the proper information be obtained.

THE CERAMIC CONGRESS AT CHICAGO.

FIRING FROM A CHEMICAL STANDPOINT.

THIS was the subject of a carefully considered and scholarly paper read by Mr. Theodore Hoelzer before the Ceramic Congress at Chicago. He recommended the establishment of a Ceramic Experimenting Station. "Every mineral needed in the ceramic industry has been discovered in this country," he said; "no raw materials from other countries would be needed. We could not only reproduce all kinds of ceramic bodies, glasses and effects, but would probably discover new or lost results, besides help the china and glass painter over many difficulties. A miniature Pottery and Experiment Station, owned and controlled by the National Ceramic Association, would be of great benefit to ceramic workers. In connection with the experiment station should be a ceramic school, where everything relating to the art would be taught. Ceramic schools and experiment stations are very successful in Germany, Italy, France, Bohemia and Austria."

We give some further extracts from Mr. Hoelzer's remarks. His paper has been printed in full, and no doubt he will send it to any one of our readers who may write for it. (His address is Toledo, O.)

"If we want to do perfect firing we must obey the laws of chemistry, as the firing is a true chemical process and always tells the truth."

"During the last ten or fifteen years, much has been said of firing with gas, this is nothing new, we have never fired with anything else. The only difference is, in gas kilns the generator is often miles away, and if wood is used, the generator is below the kiln."

"Of great importance, is the proper amount of air to the amount of fuel. This is illustrated by our common coal-oil lamp, the most perfect furnace in the world."

"Successful firing of decorated china depends entirely upon the proper amount of air to the necessary fuel. If we burn this way we burn with a neutral flame; if too much air for the amount of burning fuel, we produce an oxidizing heat. In this case the oxygen is not all consumed and will unite with the lead, etc., in the colors, which will form oxide of lead and will not melt again in the regular heat, and the colors will come out dull and without the glare expected. In case too much fuel is used for the amount of air, the heat is a reducing heat, our greatest enemy in firing decorated china and glass, as a large per cent of the unburnt gases will escape through the chimney which will reduce the color; especially will the lead be reduced to metallic lead and the colors will look as if smoked. It is the action of the reducing heat that produces this effect."

"The firing of all kinds of ceramic products is a very important study, as a large number of articles not only need different temperatures, but also different periods of firing. First, the smoke-fire or first period; second, the full-fire or second period; third, the clearing fire or third period. The time between the three main periods varies according to the kind of ware to be burnt. The first period for all ceramics from a common brick to the most delicate piece of china should be fired with an oxidizing heat—that is, with more air than is necessary to the amount of burning fuel. Some artists may now ask, why is the first period called the smoke fire? Any article made of clay or composition of clays has to be heated very carefully, as the chemical water has to be driven out gradually; if heated too suddenly it will be ruined. The chemical water has to be evaporated so that all the organic substances can be burnt out; the remains will form a kind of charcoal which will burn out clean in the second period. The same refers to the firing of decorated china. In the first period part of the oils will evaporate in the form of gas, which is called smoke; from this the name smoke-fire originated."

PRINCIPLES OF CERAMIC DECORATION.

THE following concluding paragraphs of the address of Mr. Charles F. Binns, of the Royal Worcester Works, before the Congress on Ceramic Art at The World's Fair, were crowded out of our report published last month:

A great contrast to the Rookwood ware, but equally beautiful in its way, is the Royal Copenhagen porcelain. This differs essentially from the other, in that it is a pure porcelain, while the Rookwood is pottery, yet both are decorated before the hard fire tries the ware. Both have the luscious tenderness of glaze, and both display the highest artistic skill in decoration. Study the pieces shown by the Copenhagen works, and you will find every point that I have laid down most satisfactorily fulfilled—the simplest colors, not of necessity natural colors; a marvellous sense of atmosphere, a most poetic suggestion, and yet perfect care and skill in every line. What more can you need? If the productions of either of these two manufactories do not please you, then I fear you have no soul for ceramics."

I have dealt so far with natural treatments, but there are some of you, I imagine, who incline more toward conventional styles of decoration; in this, therefore, let me say there is nothing more important than purity of design. I have no intention of enlarging upon the grammar of ornament; that I gladly leave to abler hands; but if you desire to decorate in historic styles, much patient study will be necessary. A wide field is open to you, from the rich details and subtle colors of India and Persia to the quaint diapers of China and Japan. The late Prince Consort used to say, "Study fine works until you become imbued with their spirit," and you will find this an excellent maxim. Decorations will then emanate from your brain and brush as they did from the artists whose work you have assimilated, but your work will not be slavish. You will originate as they did, and your critics will see it and admire."

In studying the artistic work displayed in this exposition by American amateurs, I am faced by this question: How is it that so much excellent work is shown upon paper and so little upon porcelain?

Can it be that those who essay to paint upon porcelain have not achieved success upon paper? or is it the case that those who succeed upon paper disdain to place their work upon the finer surface? I confess that I am at a loss for the answer.

I believe that there is no higher attainment in the decorative arts than the successful treatment of pottery and porcelain. I rejoice to see a large assembly of amateurs devoting themselves to this endeavor; but to judge from such work as I have seen, their ideal of what decoration ought to be is in most cases far lower than I should like to find it."

You will pardon, I am sure, the plain speaking of a foreigner, and I shall soon be beyond the reach of your vengeance; forgive me, then, if I have offended, and I will add a closing word. It is, "Aim high." Be satisfied with nothing short of the best. As you have the most perfect material upon which to display your skill, strive to make your work worthy of the porcelain, worthy of the fire and worthy of yourselves."



PAINTINGS AT THE WORLD'S FAIR. (FRENCH SECTION.)



"A REVERIE." ENGRAVED FROM THE PAINTING BY J. EMILE SAINTIN.

USE OF NAILS IN DECORATION.



THE decorative schemes of Mr. A. Sandier, of Paris, although, perhaps, not always suited to the needs of American or English homes, invariably show thorough knowledge of his subject, and they are usually very suggestive. This clever artist is the designer of The Children's Building at The World's Fair, and no doubt would have made the inside as attractive as the exterior if there had been any money to enable him to carry out his ideas. But let us speak of the subject of our illustration.

Our readers will be inclined to smile with us at Mr. Sandier's trophies of war and of the chase introduced into the bedroom. This is truly Gallic. The Anglo-

ting on relief patterns and so on. To paint walls in best white lead and oil will cost about eight cents per square yard, and for good work at least three coats are necessary. The "frescoing" of ceiling, cornice and frieze of rooms averaging about 14x14 feet in "fresco" color well mixed with glue size will cost, say about eight to ten dollars for a room of the same general dimensions, and the cutting and laying on of stencils and patterns such as we have illustrated for the ceilings and friezes of certain rooms will cost about the same, making a cost of from sixteen to twenty dollars each for the parlor, dining-room and principal bedrooms. These are prices current for labor and materials.

SOME INTERIORS AT THE WORLD'S FAIR.

SOME of the prettiest and most suggestive interiors at the Fair are due to the taste and enterprise of individual

dows, which are of small panes of glass leaded together in a simple geometrical pattern. The furniture is in stamped leather and carved oak, and the general tone of the room is light brown and gray, relieved by the blue and white of the Delft and the gold of the wall-hangings. The visitor may pass from this into a fac-simile of an old Dutch bedroom, such as appears in pictures by Van Mieris. The walls are faced with tiles, those below the high dado rail being rudely painted with scriptural scenes in blue, Jonah and the whale and Tobit and his fish appearing in landscapes mainly composed of windmills. The upper part of the walls is in plain white tiles. But all one side of the room is taken up by the panelled and spindle-worked frame of the bed, which in old Dutch houses was often built solidly into the walls of the room, from which it was shut off, when not in use, by these richly panelled doors and screens. We cannot recommend a revival of this fashion, but an end of a long room



VIEW OF A BACHELOR'S BEDROOM. BY A. SANDIER.

(THE FURNITURE IS SHEATHED IN LEATHER AND DECORATED WITH DESIGNS FORMED OF VARIOUS KINDS OF NAIL-HEADS.)

Saxon is not so martial that he is unable to wait until he gets down-stairs in order to feast his eyes on helmet, cuirass or deadly weapon. Sometimes he indulges the fancy for a trophy of this sort in his hall or in his dining-room; but no one but a veritable Tartarin de Tarascon, we imagine, would want to sleep with such things about him.

We like Mr. Sandier's scheme of nail decoration, although we should prefer it for the library or the dining-room. It will be remembered that about four years ago the same idea was illustrated in the interesting series of articles on the Decoration of the House, contributed to The Art Amateur by Mr. Brunner and Mr. Tryon. Mr. Sandier here uses very effectively nails of various shapes and sizes to relieve his rather severe practice of sheathing in dark leather the woodwork of the bed and other furniture of the room.

We are often asked to give more or less close estimates of the probable cost of frescoing or of oil painting walls and ceilings, of stencilling on patterns, of put-

ting on relief patterns and so on. The old Dutch house at the northeast corner of the Liberal Arts Building is an example. Its stepped gables, cheerful brickwork, painted window-shutters and quaint belvedere on the roof give one the sensation of having been transported for the moment to some canal or "slip" in Old or New Amsterdam—a sensation which a visit to the interior completes and confirms. In the rooms excellent cocoa is served by young women in neat black gowns and Frieslander lace caps, decked with huge gilded pins—a head-dress which gives piquancy to the plainest features, and which seems invented to tempt the painter. A large room on the ground floor is panelled about seven feet high with plain oil-rubbed oak, above which the wall is hung with stamped leather of a dull grayish green color, with arabesques in reddish gold. Delft jars of blue and white faience stand here and there on the flat cornice of the wainscot, which makes a shelf all around the room. The ceiling beams are supported by carved corbels painted dull white, the forms picked out with gold. Lambrequins and curtains of greenish gray plush, with arabesques appliqué in yellow, shade the win-

might very well be cut off in this manner and be utilized as closets. This woodwork, the curiously painted doors and mantel, a mirror framed with a plain round moulding in tortoise-shell, the brass fire-irons and sconces have come out of old houses in Friesland, we are informed. In this room the effect is of the blue and white of the tiles, contrasted by the brown panelling, which is relieved in places by a little dark red paint and a very little old gilding—that is to say, the colors are nearly the same as in the larger room, but their proportions are reversed.

The upper rooms are all hung in dull red rep, powdered with brown and red fleurs-des-lis. There is a low dado, of the sort of baroque panelling that we are accustomed to call Elizabethan. It is painted dull drab and pale gray, with mouldings in green and pink. The beams are painted with rather heavy arabesques in similar but brighter colors at the ends, and are stencilled blue on drab, with a dull red border running their entire length. The chairs are upholstered in red damask; the carpet is red and blue; there are dull green portières and lambrequins, and the walls are decorated from space

to space with blue and white plaques. The patterns of the lace window-curtains, superimposed over that of the leaded glass, suggest what might prove a charming arrangement of opalescent tracery on a geometrical pattern of clear glass. A comparison of these with some of the rooms in the Massachusetts State Building will enable one to form a pretty good idea of the ancient homes of the Knickerbocker families of New York. The style, while admitting of considerable ornament and expensive materials, is not by any means so stately as that modification of the Louis XVI. that we call our Colonial style. But it is more domestic, more comfortable and picturesque.

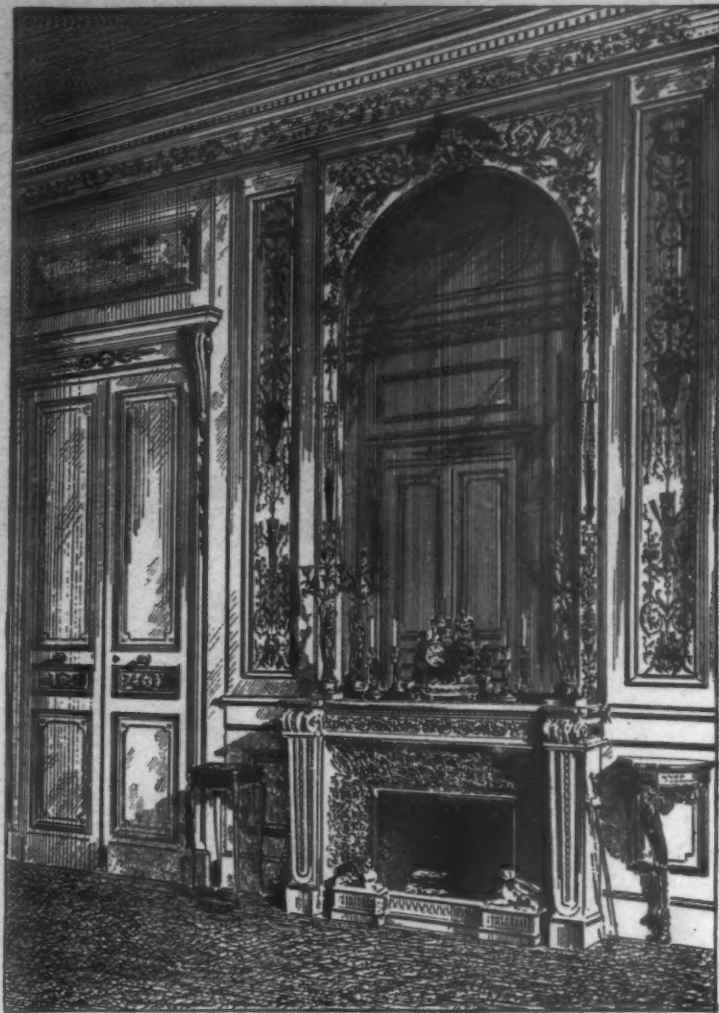
At the opposite end of the terrace from the cocoa house of Van Houten and Zoon is precisely a little Louis XVI. pavilion in which Baker & Co.'s cocoa is served by a young woman in Marie Antoinette costume. We can well believe that the great folk of the period indulged in unnumbered cups of the new beverage, if they got it as well made and as well served. But we are concerned here to direct the visitor to their pavilion as a good though rather severe specimen of the remaining style with which our Colonial style is historically connected. Those simple panels and mouldings, with just a remnant of the rococo scrolls of the previous age, were still further simplified under the influence of the discoveries at Pompeii by the Adamsons and other English designers, and again by our Colonial builders reduced to a severely geometrical style, very elegant and pure, but nearly colorless, and decidedly too stiff and formal to be used without further changes in the present day. The pale, broken tones, pea green, lilac and sulphur yellow of the Louis XVI. style, may very well be added to the white, cream and gray of the Colonial builders; and no one would quarrel with a good bit of rococo carving, if such could now be had. But we would advise readers about to build, and desirous of keeping in the line of American tradition, to reserve this Frenchified Colonial style for their parlors and hall, and to introduce old Dutch features sparingly in the bedrooms, but to any extent they please in the dining-room. An intelligent combination of the two should satisfy all the needs of people living in our Northern and Middle States, and should lay a sound foundation for that American style for which we are all looking.

In the Danish tea-room, in the section of the Liberal Arts Building appertaining to that nation, the table is set with old Delft cups and saucers, and with cream-jug, sugar-bowl and tea-urn and cake-basket of embossed copper. The quaint furniture is painted gray and decorated with pictures of magpies and tulips. The white curtains are patterned in appliqué with red and indigo.

The spinning-wheel stands in a corner, and on the painted mantel are some bits of old pottery and brass wrought

in the building; a set of furniture artistically decorated in poker-work in imitation (not too exact) of marquetry; some curious tapestry hangings for a bedroom, with red castles and blue stars and moon on a dull white ground.

The East Indian room of Mr. Lockwood de Forest gives us a glimpse of a highly decorated Eastern interior, in which pillars, arches and ceiling are of richly carved teak-wood; the hangings are heavy red cotton stuffs, almost completely covered with yellow silk embroidery; the carpets are choice rugs; and the principal piece of furniture is a hanging bed, which is suspended from the ceiling by curiously wrought brass chains. Everything here is arranged to shut out and diminish the glaring Indian sunshine, and the elaborately carved, dull-toned woodwork is only sparingly enlivened with brass and mother-of-pearl.

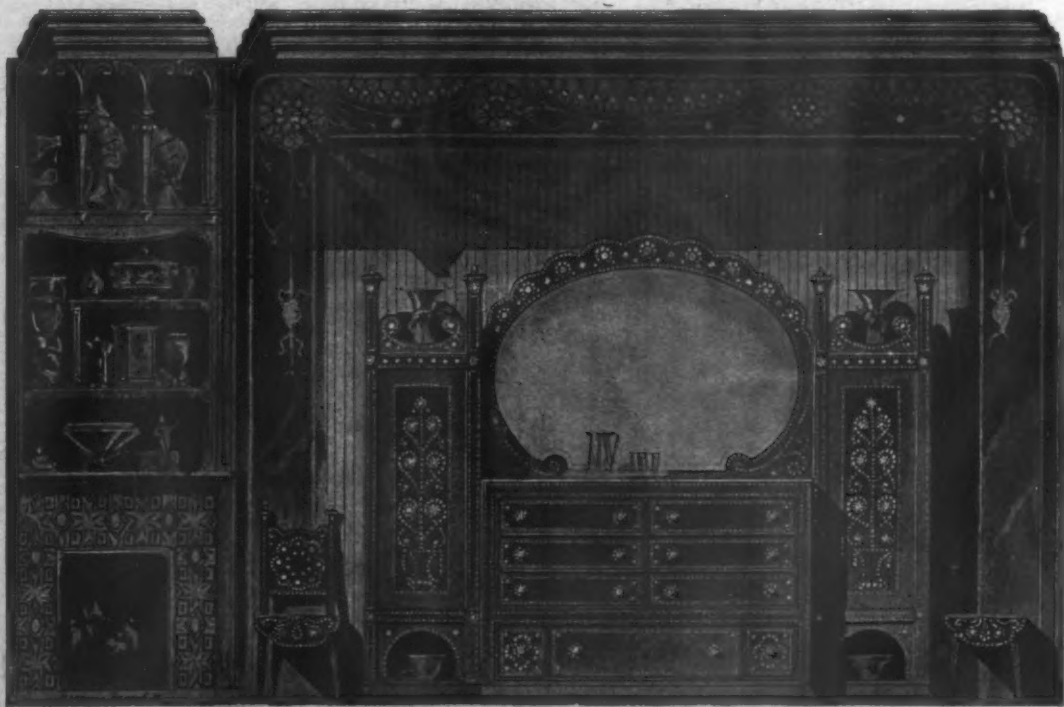


LOUIS SEIZE SALON IN AN OLD PARIS MANSION.

with ribbon patterns in what is usually called the Celtic style. Elsewhere in the same section one may admire

His equivocal answer—if he needs the money, the receipt of which is contingent on his decision—must weigh

heavily on his conscience, unless, indeed, years of such practice have blunted his sense of responsibility. He patches the matter up with his pupil, and the lessons proceed. But to the reader who attempts designing without any previous training, even in free-hand drawing, aside from other requirements, the road to success will be found full of difficulties. By way of encouragement to one so poorly equipped, we can only say that natural forms of flowers and leaves are, perhaps, easier to arrange in a pattern than the conventionalized forms or geometrical figures, with the exactness of disposition the latter demand. For the drawing of a design plain wrapping pa-



ANOTHER VIEW OF A BACHELOR'S BEDROOM (SEE OPPOSITE PAGE). DESIGNED BY A. SANDIER.

(THE FURNITURE IS SHEATHED IN LEATHER AND DECORATED WITH VARIOUS KINDS OF NAIL-HEADS.)

the naturalistic embroideries of flowers on screen panels, by Miss Ida Hansen, among the best things of their sort

per found at the art stores is cheap and serviceable, light pencil marks being easily erased when mistakes occur.



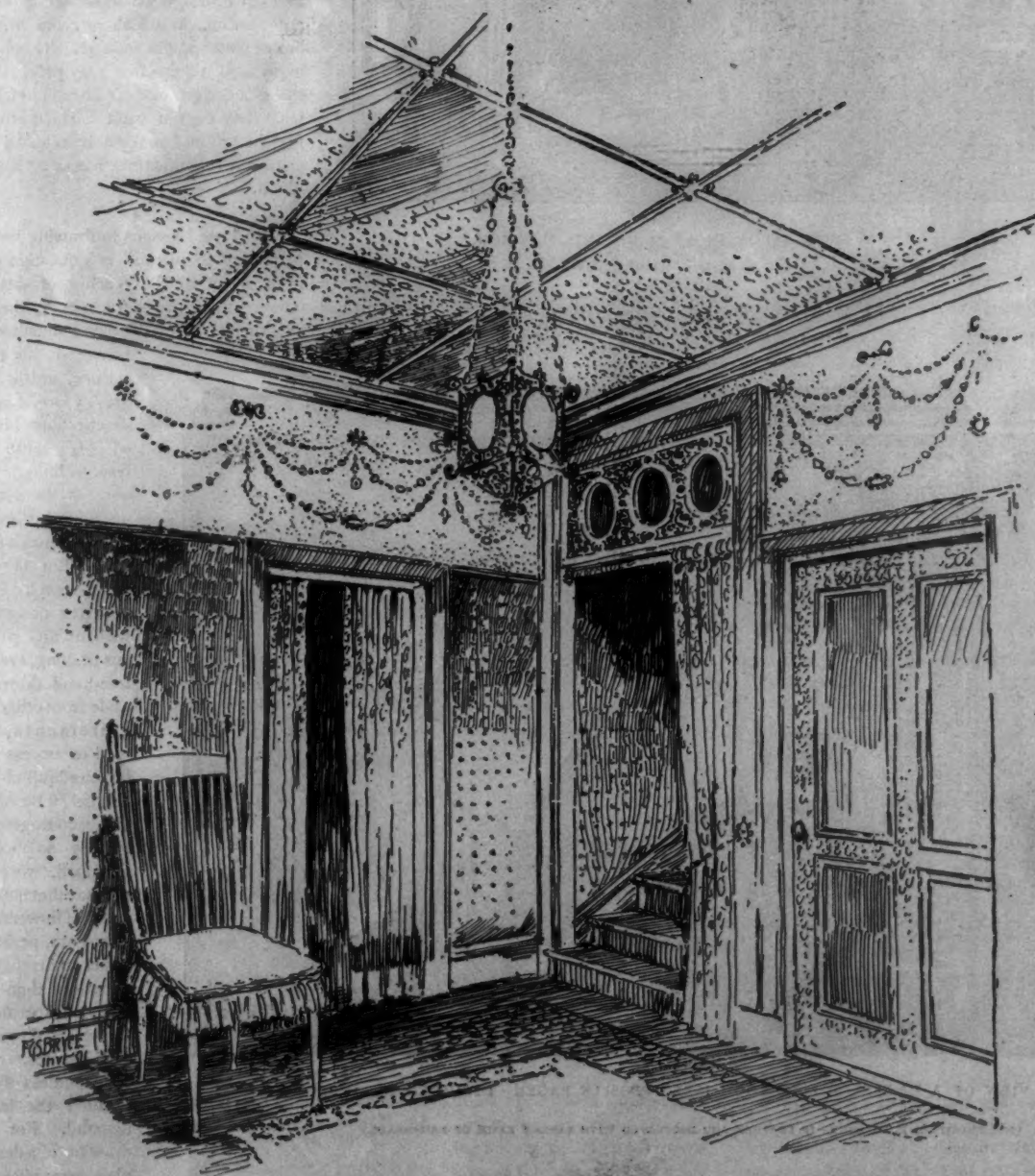
WASHSTAND WITH HAND-PAINTED TILE BACK.

DESIGNED BY MESSRS. BRUNNER & TYSON.



BRACKET LIGHT.

DESIGN BY SHERATON.



DESIGN FOR A HALL. BY F. G. & BRYCE.

PRACTICAL
SUGGESTIONS
FOR
HOME INTERIOR
DECORATION.

ART SCHOOLS AT THE WORLD'S FAIR.

II.—THE NEW YORK EXHIBITS.

THE Cooper Union Women's Art School, of New York, sends a very "mixed" exhibit. Serious work is done in the still-life painting class, where texture has been obtained in almost every study, much to the credit of the instructor, Mr. R. Swain Gifford; but, as a rule, the color is crude. The antique class shows a systematic form of working, but evidently suffers from lack of talent in its members. The full-length figures are weak in almost every case. The life work is a creditable exhibit, but it has no masculine energy, and the pen-and-ink work is not as good as that of Miss Sartain's Philadelphia School of Design for Women. It has no freedom of touch in it, and it suggests that the teacher has pupils who should learn to draw. The most praiseworthy feature is that the character of the model is always aimed at, which proves useful when the pupil becomes a practical illustrator. Values, also, are more thoroughly marked than is usual in school work. On the whole, the pen-and-ink work, while it might be better, is the best exhibit made by the school. Designs in black and white for prints in color by Misses Grace Lyon, M. Scribner and Anna M. Denniston merit praise; and there is an excellent book-cover design, orange, with oval medallion in gold, red and olive. Silks woven by Cheney Brothers from designs by Miss Cornelia Hopkins are among the exhibits of the school. It is a question whether the "photo-crayon" and "photo-color" work should be taught in connection with this school. It is certainly not artistic. This criticism also applies to the Normal work, which is very feeble. What the "Frang system" has to do with art school education we have no idea, but the shaky fleur-de-lis and childish flags and shields shown as its course exercises would much better have been hidden away in portfolios, instead of being sent to Chicago. The class in applied design shows little originality in its exhibit, but where copying or borrowing is done in the study of "the Principles of Design," very satisfactory results are seen, which indicates that the course is helpful to those who may not be endowed with originality. The flower work from nature is fair.

The Art Students' League comes next, and in drawing it leads the country. The charcoal studies from life are standards of what such work should be. The life and the antique class work together—toward one end, and so do their teachers. The draughtsman may use stump or point, he may work under Mr. Mowbray, Mr. Cox, or Mr. DuMoind, but he displays no mannerisms, it being merely required that he keep close to the character of the model. This is done in every class by every exhibiting pupil with an amazing display of rectitude. Teachers of drawing should make a particular study of the work done in the elementary class under Mr. Twachtman. In the painting from life class, only five students exhibit; but the character of the work is not up to the drawing. In the portrait class the work of only one student is shown, and it has little or nothing to recommend it. At first sight the composition exhibit seems very fair, but when we consider that the work of only three students is shown, we suppose that the teaching of composition is not a feature, as it is in the Philadelphia Academy of Fine Arts. The modelling class, under Mr. St. Gaudens, is represented only by photographs of the work done, but these indicate creditable work. The sketch class is very poor, the studies being spotty and broken up in most instances, besides which most of the students have a tendency to caricature. But the pencil and pen drawings of Miss Celia Elliott, Miss Louise B. Kimball, Mr. Thomas J. Fogarty and others are very spirited. Of the pupils of Mr. St. Gaudens we would say that the best work, so far as we can judge from the photographs, is by Miss Annetta Johnson, a man with a lyre, Miss Bella Pratt, a girl resting, and Mr. Winthrop Earle, a man standing. In the painting class, the tones are in general too little generalized; the student is not made to see the necessity of working by planes. It is for this that good teachers are needed; for the student can copy nature point by point and nounce by nounce as well without a teacher as with one. The best work is by Mr. A. D. Sturtevant, a seated female figure, and Miss Gertrude H. Kitchel, a head of an old man.

The New York School of Applied Design for Women has its exhibit in The Woman's Building. The work is highly creditable, but as we described it fully in the May issue of The Art Amateur it will be unnecessary to return to it now.

At the south end of the Liberal Arts Building we find the Pratt Institute of Brooklyn, and we note the results of a well-

rounded course. Thorough grounding is given in cast and life study, and after that a variety of sketch class and pen-and-ink work, oil and water-color painting, industrial drawing, designing and composition is permitted. For a young institution the display is particularly creditable.

III.—THE BOSTON EXHIBITS.

THE superiority of the Art Students' League as an educational institution is disputed by the Museum of Fine Arts of Boston. The antique work seems to be somewhat less thorough than that of the League, and the life charcoal drawing is not carried



CHAIR DESIGNED AND CARVED BY PUPILS OF THE SCHOOL OF INDUSTRIAL ART, PHILADELPHIA.

(IN THE ART SCHOOLS EXHIBITS AT THE WORLD'S FAIR.)

quite so far. The swing of the figure is noted, but the character is not brought out with as much sureness as the League work. This quality seems, however, to be aimed at in the portrait class, where the life-size heads are carefully modelled. Both in portrait and in life drawing particularly good work is shown by Miss M. T. Danforth. The painting class in still-life and heads is stronger than at the League. The pupils are not afraid of color; painting is not mistaken for drawing, and yet modelling is made more of than is usually the case in head painting. There is excellent choice of subject—small Korean jars, bottles, bowls and the like, usually with backgrounds of Turkey red stuff. Vigorous effects

and full color are aimed at in water-color as well as in oils. The lighting in the school-room is evidently from one side only, and a sort of forced chiaroscuro is given to the majority of the faces, with two or three exceptions. These indicate that when the light is diffused it is properly noted by the student. Unluckily, it is difficult to distinguish the names on the studies, and it cannot be said whether the work be that of the whole class or whether it be merely that of picked students. Exhibits of exercises show also that the study of design is part of the school course.

The Normal Art School of Boston comes next, with a fair standard, which is sustained throughout. Still-life and the casts are usually studied in relation to the background—a most desirable thing. It is pleasing to note that in the study of perspective it is not that of class-room work, but the picturesque streets of Boston, a country farmhouse or a freight car are taken as subjects to be analyzed. In the composition class we find but one work to note, that of Mr. H. Grant, entitled "Fame." It is spotty, but well balanced.

IV.—WESTERN EXHIBITS.

THE Art Institute of Chicago makes, on the whole, a very good exhibit. Among the advanced life studies are several that would be creditable to artists of established reputation. Thus Mr. Orson Lowell's study of a head shows a distinct feeling for style, and there is excellent flesh painting in Mr. F. Beggs's rendering of a like subject. Mr. Eugene Frick's figure is marked by an unusual correctness and grace of line. Pure tones and good modelling are common in the oil studies. In the still-life subjects there is little attempt at composition, a beef-steak or a brass pot being considered subject enough, or, at most, a corner of an attic with a chest, an old spinning wheel or a pair of cast-off shoes. The object seems to be solely to learn to paint, and that, we must say, has been attained to a remarkable degree. We were approached more than once by teachers from interior schools who asked with some appearance of incredulity if these were really the works of students.

The St. Louis School of Fine Arts shows conscientious study of drawing according to the methods of the French art schools. It is evident that the material at hand is not such as we have seen at some other art schools; but an institution may only be asked to supply a good method; it is not altogether responsible for the character of its products. The painting exhibit is very extensive, but does not show to advantage when compared with that of the Boston Art School, for example. The fundamental drawing is forced, and disagreeable contrasts of planes are the result. With one or two exceptions, a blond subject is not handled successfully; spottiness is found in the shadows, extreme effects of coldness or warmth are acquired and subtlety of touch is wholly missing. The modelling exhibit shows that form is thoroughly studied, and the sketch-class work is simple and spirited. Some life sketches in oils are only fair. The work in the composition class is vague and muddy, as though the pupils were fishing for an idea. The still-life in oils is very good, though there is a tendency to blackness in the shadows. The best work is in the portrait class, in which we noticed especially a head of an old negro woman, and one of an old man in a Roman toga with a roll in his hand, both well drawn, showing a good appreciation of light and some feeling for the delicacy of flesh tones. A plaster figure of a male model seated is much better than any of the paintings from the nude. Students' names are not attached to their works.

The exhibit of the Minneapolis School is small, but it makes a creditable showing. Incorrect drawing is evidently not tolerated here.

THE "NATIONAL" ACADEMY OF DESIGN SCHOOLS will open on the 3d instant and continue until May 12th next year. Mr. Edgar M. Ward will be at the head of the classes. The school committee consists of Messrs. George W. Maynard, John Rogers and Edwin H. Blashfield. The hours for classes are as follows: Antique, drawing from cast—8 A.M. to noon, 1 P.M. to dusk, 7 to 9 P.M. Life drawing or painting from living model—men's, 9 A.M. to noon, and 7 to 9.30 P.M.; women's, from 1 to 4 P.M. Painting from head or draped model—9 A.M. to noon, 1 to 4 P.M. Composition—once every two weeks. Sketch, students pose in turn—daily from 4.30 to 5.30 P.M. The admission fee to classes is \$10, and for the painting class an additional fee of \$30 for the season is required. The awards at the end of the year will be as follows: Antique class—Elliott medals. Life classes—Suydam medals. Painting and composition classes—Hallgarten money prizes. The W. F. Havemeyer prize of \$750 for foreign study will also be awarded.



CARVED WOODEN PANEL (MAGNOLIA). BY LILIAN NORTON.

(REPRESENTING THE STATE OF ALABAMA IN THE COMPOSITE FRIZE IN THE WOMAN'S BUILDING AT THE WORLD'S FAIR.)

A HISTORY OF FRENCH ART.

NOW that it can no longer be questioned that the modern French school of painting and sculpture is destined to prevail over all others, a good and succinct history of that school has become a necessity to everybody in any way concerned with the modern artistic movement. Mr. Brownell would probably disclaim the intention to furnish such a history, still his recently published book, "French Art," is the best, for its size, that deals with the subject; and if the reader will note and bear in mind his special bias, and remember that there is another side to the argument, he may derive from it a very clear general notion of the rise and development of modern French art. There is, unfortunately, no way of treating such a subject within narrow bounds without keeping strictly to a single view. Mr. Brownell is to be praised rather than blamed for having done this, especially as the view that he has taken is, in the main, right; and as it is often ignored by other writers, he may have thought it the less needful to present their ideas.

In a word, Mr. Brownell's view is that French art is governed by classic ideas; but by this he means little more than that there is a general and permanent tendency to reduce every idea to such plastic form as can be readily apprehended. Even thus he finds it a little difficult to demonstrate, in the case of the Romanticists, the Naturalists and the Impressionists of to-day; yet he is, no doubt, right, and it is mainly to its general clearness and intelligibility that French art owes its predominance at the present time. Only, to be exact, the disturbance caused every now and then by the rise of new ideas, which have always to pass through a more or less riotous phase before they settle down into a doctrine and get themselves accepted, should be more distinctly noted. As a matter of fact, the individual of marked originality has a harder fight at first, but a greater triumph when he does triumph, in France than elsewhere.

Mr. Brownell is, of course, most consistent and most satisfactory in dealing with the thoroughly academic art of the period of Louis XIV. The art of Lebrun and his contemporaries was a courtly art, formal, narrow, and cold, but very successful in its restricted sphere. In pointing out its peculiar merits, Mr. Brownell has rendered a distinct service to the general reader. It is not difficult to trace its influence through the more vital art of the eighteenth century, through Watteau, Greuze, Chardin even, to Prud'hon and David; nor is it hard to see that the chain continues down to the present, the principal links being Ingres, Delaroche, Couture, Corot and Puvis de Chavannes. But as we descend the line we lose more and more of the cold precision, the prosaic intelligibility of the art of Louis XIV's day, and we gain in color, in breadth of view and emotion. Corot is much less precise in his forms, but much more poetical than Poussin or Claude Lorraine; and Frenchmen, a few years ago, would not know what to make of the contention that Puvis de Chavannes has qualities that be-

longed also to Ingres. But we fear that the ordinary reader will hardly be able to follow Mr. Brownell's argument at all when he comes to the turbulent art of Delacroix and the "school of 1830." Indeed, he seems at times almost ready to abandon it himself. He is safe enough, however, in pointing out that, compared with the revolutionary art of other countries, there has always been a certain reasonableness, a certain regard for rule and proportion in that of France. Even Claude Monet's art is much more logical and is held better in hand than that of Turner. But every allowance being made, for-

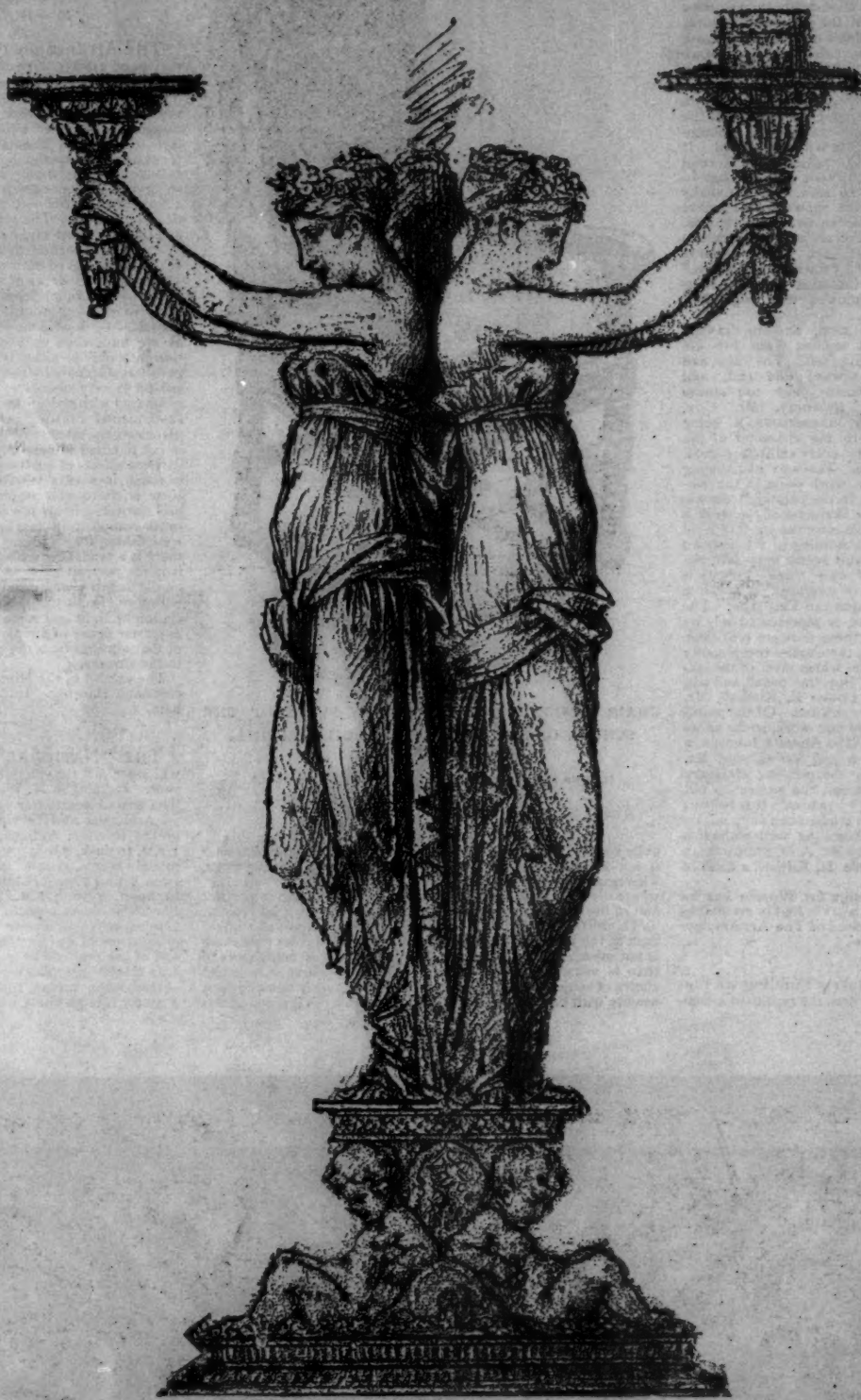
ed. This, not to put too fine a point upon it, is sheer Philistinism. There will be "cakes and ale" yet, in the shape of decorative values, for any new Burne-Jones or Elihu Vedder who may want them. The main current of artistic development just now is undoubtedly in the direction of Impressionism; but it will change once more, as decidedly as it did in 1830, when it is found that the utmost possible truth of visual effect has been reached. When it changes, it may be suddenly discovered that the really great painters of this end of the century have been working unnoticed according to formulas of their own. Mr. Brownell advances much the same ideas in regard to sculpture that he puts forward in his section on painting. If due allowance be made for his special bias, his little book will be found a very useful one. (\$1.25, Charles Scribner's Sons.)

UNQUESTIONABLY there are many more eminent artists among men than among women. The latter are constantly tempted to give time to collateral work, because of their versatility and their proneness to adapt themselves to expediency. Imagine a man surreptitiously bringing into his studio a dress suit of a bygone season and patiently remodeling it, that it may come out again in the prevailing style! Picture him to yourself carrying on "light housekeeping," with facilities limited to a mysterious little cabinet or the shadow of an ornamental screen! Think of the other inroads made upon his time and energies, such inroads as might be pointed out in reviewing the lives of some women who, in spite of all, have held their own, even with distinction. Well, where will the man be found? Will he keep himself in the van? According to the common estimate, more is to be expected of man than of woman, but reverse the respective conditions, and the common estimate will be pretty far out of the way.

A CRITIC who was recently asked to define the line between artist and amateur stated that an amateur's sketches were labored and finished up to invite favorable criticism, while the artist's sketches were broad and unfinished, suggesting much to himself only. Could not the dividing line be better defined? The amount of time spent on a sketch often depends upon opportunity. When the time is not needed elsewhere, one quite able to sketch in the boldest, most rapid style may prefer to go on and produce a picture, trusting to the inspiration of the present rather than that of the future,

and to vision rather than memory. If something greater is to be subsequently developed from the work, it will be no less suggestive because of its finished character. It may not be easy to define the dividing line between artists and amateurs, but it is easy to point out a well-recognized one that is identical with it, the one that is drawn between poets and mere writers of verse.

THE charm that makes a painting valuable is like the poetry with which immortal verse is fraught. Rhyme and rhythm may please, form and color may delight, but these alone will not bring fame to poet or painter.



DESIGN FOR A CANDLESTICK. BY PRUD'HON.

mulas and schools no longer rule with absolute sway. Every individual, provided he has talent and a reasonable amount of industry, may now work pretty much as he pleases, and the dominant note in both the landscape and the figure painting of to-day is emotion. Mr. Brownell denies the first of these two propositions. He seems to think that the Impressionists have succeeded in imposing their formula on the world at large; that everybody will have to "key up" his color, whether it suits him or not; and that a scheme of decorative values, as in pictures of the old masters, or of merely relative values, as in the works of Gérôme, can no longer be tolerat-

NEW PUBLICATIONS.

SOUND SENSE IN SUBURBAN ARCHITECTURE.

UNDER this title, Mr. Frank T. Lent, architect, of Cranford, N. J., has issued a little book, which is so well suited to the needs of the many thousands of persons of moderate means who are "thinking of building," that we are not surprised to learn that a second edition of it is already in the press. The author only claims to have brought together "a collection of bits of practical illustration" that he has "gathered during years of practice, and which has been of great use to his clients." But that is just the kind of thing that is needed by the class to whom he appeals. His book, indeed, makes no pretension to consider architecture historically, or even very seriously, beyond the limits of the modest requirements of his clients. But it has the decided merit of being thoroughly practical; the chapter on "Specifications" alone would justify its publication. Here Mr. Lent appears as the friend of the householder rather than of the builder, and puts him on his guard against many tricks of the trade to which otherwise he might easily fall a victim.

The illustrations which we are permitted to reproduce give a fair idea of the general scope of the book. Nothing of a more elaborate character is attempted, although we do not doubt that an architect who could do so well on such a modest scale of expenditure as is involved here could do even better if greater opportunities were afforded him. What we like especially about Mr. Lent's ideas is their plain common sense. He does not give his modest homes "highfalutin" names—there is nothing of the usual "Early English" or "Queen Anne" cant. "Queen Anne in the parlor and Mary Ann in the kitchen," as the funny man described his own cheap imitation of a Newport residence. Mr. Lent does favor the "Colonial" style, and that is very proper; for, as he remarks, "the term 'Colonial' implies a structure that is substantial, picturesque to all Americans, and historic in its associations." Perhaps he is a little too primitively American when his construction presents the stone chimney in full view, in all its native ugliness, springing out of the ground and shooting clear through roof and gable. We might call this interesting as an early evolution from the old log-cabin, but it seems simply barbaric in conjunction with the modern villa. The house shown in the illustration is for a family of four or five persons. The color treatment is described as follows:

"Second story, gables and roof shingles, silver gray; cornices, trim and clapboards, very light lemon yellow; blinds, 'verd antique'; columns, natural Georgia pine; brickwork and chimneys, light red brick laid in yellow mortar." The second hall illustrated belongs to a somewhat larger house.

BIOGRAPHY.

ABRAHAM LINCOLN (American Statesmen), edited by John T. Morse, Jr. It is only necessary to say concerning this admirable biography that it should be read by

every one, young or old, who takes the slightest interest in the most stirring epoch of American history. This, too, in view of the fact that the published biographies of Abraham Lincoln had come to be numbered by the score long before the present time. The inestimable merit of this latest contribution is that it impresses one as being almost absolutely dispassionate, while it is unquestionably the result of earnest labor and profound thought, and is written in a style that is equally crystalline, succinct and graceful. The younger generation, who are wont to imagine that the martyred President must have been bathed in a perpetual atmosphere of glory from the day of his first inauguration until the awful event which plunged a nation into grief and aroused the spontaneous sympathy of the entire world, will be able now to realize keenly the terrible difficulties that beset the path of Abraham Lincoln from 1861 to 1865. Sectional prejudice, snarling factions, selfish politicians, and, perhaps worst of all, the blatant, ill-advised spirit of Abolitionism, united to worry and harass this imperturbable, sombre and mysterious man, who was practically alone and unsupported in carrying out his chosen policy as the Chief Executive of the Government in a tremendous crisis. Fortunately for the Union, Lincoln was not only cold as an icicle, but steadfast as a rock, and had he lived but a few months longer would have reaped the full reward of his wisdom and sagacity in the final judgment of the people. Several chapters are devoted to an able and exhaustive analysis of the "McClellan drama," which especially illustrates the impartial attitude of the author. At the end of the second volume will be found a copious and complete index. Besides being the editor of The American Statesman Series, Mr. Morse has already written four of the biographies in addition to the one before us at present. We sincerely hope that he may find time to prepare others before this invaluable work is completed. (Houghton, Mifflin & Co., 2 vols., \$2.50 set.)

In his "Life of John Ruskin" (Houghton, Mifflin & Co.), Mr. Collingwood tells the following story: "It was an open secret, his attachment to a lady who had been his pupil, and was now generally understood to be his fiancée. She was far younger than he; but at fifty-three he was not an old man; and the friends who fully knew and understood the affair favored his intentions, and joined in the hope and in the auguries for the happiness which he had been so long waiting for and so richly deserved. But now that it came to the point, the lady finally decided that it was impossible. He was not at one with her in religious matters. He could speak lightly of her Evan-

gelical creed—it seemed he scoffed in Fors at her faith. She could not be unequally yoked with an unbeliever. To her the alternative was plain; the choice was terrible; yet, having once seen her path, she turned resolutely away. It cost her life. Three years after, as she lay dying, he begged to see her once more. She sent to ask whether he could yet say that he loved God better than he loved her; and when he said 'No,' her door was closed upon him forever." According to a writer in The



HOUSE AT CRANFORD, N. J. FRANK T. LENT, ARCHITECT.

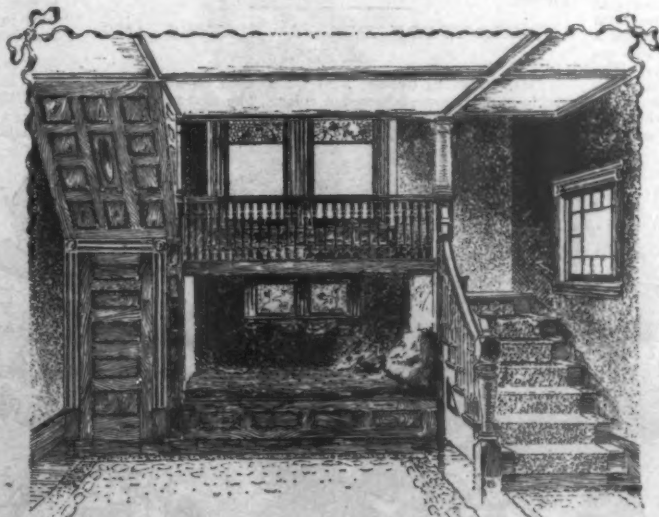
Queen, this is "pure romance." He says that "Rosie la Touche would have gladly married Mr. Ruskin in spite of her Roman Catholic (not Evangelical) creed, but her friends' opposition was too much for her."

FICTION.

MANY INVENTIONS, by Rudyard Kipling, is another volume of short stories by this popular writer. Une as a whole, it is better than his very much overrated "Plain Tales from the Hills," inasmuch as several of the stories which go to compound "Many Inventions" have quite a point to them, and one or two a regular plot. "My Lord the Elephant," which introduces our old friends, Mulvaney and Ortheris, is excellent. "Love-o'-Women" is also clever, but "Brugglesmith" is spun-out and stupid. "The Lost Legion" we have read before, most probably in a magazine, but that and "His Private Honour" are both well told. The best thing, however, in the whole book is "One View of the Question," which is written in the form of a letter from a Bengali on a visit to London to his bosom friend, who has remained in India. The impressions received by the native intellect of Western life are wild and terrible, and the way he transfers them to paper ludicrous, and Mr. Kipling in "inventing" this story has accomplished one of the brightest things he ever laid pen to. (D. Appleton & Co.)

CAP AND GOWN, college verses, chosen by Joseph La Roy Harrison, are mostly love songs, or what may pass for such. To say that they are better than the average of newspaper and magazine verse is not to praise them too highly. They make a pretty little book in a cover of white, gold and violets. (Joseph Knight & Co., Boston.)

A SOUTHERN HERITAGE, by Mr. William Horace Brown, tells how, during the Civil War, the father of the hero, Howard Estill, sold his property and entrusted the proceeds to a friend named Kirkwood, who was supposed to be an extremely successful business man; then died without acquainting his son with the disposition made of his heritage. Kirkwood, finding that he knew nothing of the transaction, appropriated the money, but took young Estill into his business and permitted a friendship to grow up between him and his (Kirkwood's)



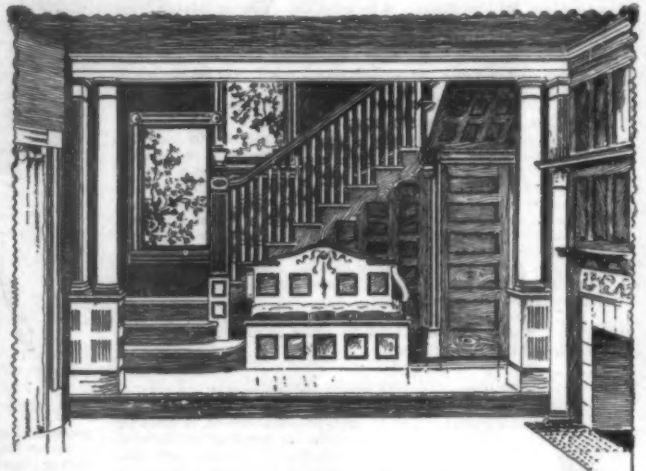
daughter. But Estill is shocked by his partner's loose business methods, discovers his peculations, and charges him with them; whereupon Kirkwood dies of heart disease, leaving nothing. But some Florida lands still belonging to Estill and supposed to be worthless opportunely turn out to be rich in hematite; so

Howard marries Olive, and all ends well. Illustrated. (Worthington Co.)

STORIES OF THE SOUTH is the third issue of magazine reprints now being published in book form under the general title of "Stories from Scribner." Thomas Nelson Page leads off with "No Haid Pawn," gruesome in the extreme—apparently a sketch founded on some vague reminiscences of childhood. "Aunt Fountain's Prisoner," by Joel Chandler Harris, is somewhat more comforting and quite readable, more especially for those who revel in dialect. Rebecca Harding Davis contributes a pathetic tale under the name of Tirar y Soult, but is unkind enough to introduce characters that are almost totally uninteresting. "How the Derby Was Won," by Harrison Robertson, completes the collection, which is daintily bound and exquisitely illustrated by such artists as Kemble, Remington and others. (Charles Scribner's Sons, 50 cents.)

DR. LATIMER, by Clara Louise Burnham, is as fresh, invigorating and wholesome as the breezes of Casco Bay down in Maine, where the greater part of the story transpires. Three bright, independent New England girls have come to Boston to earn their daily bread. Across their path one day comes Dr. Latimer, kindly, dignified and forty years of age, who proceeds to enact the rôle of good angel to these young women with infinite tact and delicacy. They spend the vacation season in his diminutive cottage on an isolated Arcadian island in Casco Bay. Ere the approach of autumn it so happens, strange though it may seem, that the aforesaid retreat becomes the theatre of three charming love episodes, in which the worthy Dr. Latimer, a pathetic little German professor and a self-possessed young architect are nothing loath to find themselves conspicuously involved. Miss Burnham has never written anything better, in our opinion, than this racy and genuine sketch of New England life. (Houghton, Mifflin & Co., \$1.25.)

A BORDER LEANDER, by Howard Seely, is quaint, picturesque, brief and amusing. The scene is laid on the Texan border, where the families of Tanqueary and Angevine are wont to vary the monotony of their primitive life by the exciting diversions of the Vendetta. Nevertheless the heir of the Angevines and Miss Madge Tanqueary have plighted their troth in secret, and in the face of tremendous obstacles are finally married,



mainly through the remarkable ingenuity and praiseworthy disinterestedness of a Galveston newspaper reporter, who appears upon the scene in the guise of a clergyman, and thereby secures material enough for a whole series of thrilling articles, besides winning the eternal gratitude of two fond hearts. (D. Appleton & Co., 75 cents.)

DEAREST, by Mrs. Forrester, is an interesting and forcible story, notwithstanding its suggestive name. The young woman who answers to this title among a limited circle is a young governess of extremely plain countenance and demure demeanor, but possessed of an intellect that is singularly subtle. Entering the family of a worldly mother with three daughters and a matured stepson—the last mentioned being the owner of the estate and till eligible for matrimony—she disarms all prejudice, wins the love of her youthful charge, including the fond patronymic, and after many vicissitudes realizes her daring ambition and becomes the mistress herself of the broad acres. But the conquest is mutual, for Rachel Le Breton has given her heart in exchange to Ralph Huntingtower, and from a scheming, sharpwitted girl has developed into a noble type of womanhood. (Tait, Sons & Co., \$1.25.)

MONA MACLEAN, MEDICAL STUDENT, by Graham Travers, discourages one at first by the unfortunate tendency to pedantry on the part of an otherwise attractive and well-bred girl. In this and a few other respects the work suggests the amateur's pen, and yet, admitting a number of faults, the story is intensely interesting, written, as it is, with evident dignity and seriousness of purpose, while the style is not ungraceful and occasionally piquant and delicate in the extreme. The heroine, though plainly a young woman of appalling erudition and somewhat independent ideas, develops notwithstanding into a creature so thoroughly winsome and fascinating that, as member of the stern sex, the reader confesses to a longing for the day when he can enlist the services of a woman doctor. From this it may be gathered that the element of romance is not wanting in this volume, which, indeed, offers great promise of future good work. (D. Appleton & Co.)

THE Pioneer of Fashion is a very bright and cleverly managed publication, recently started in London by Miss Hope Hoskins, who also is its editor, owner and publisher.

TREATMENT OF DESIGNS.

"AMERICAN BEAUTY" ROSE AND WHITE LILACS.

OIL COLORS.—A canvas of rather smooth texture will be the most satisfactory for this subject, as the lilac blossoms will need careful drawing and should not be too roughly painted.

The oil colors used for the background are as follows: bone brown, permanent blue, light red, and a very little yellow ochre with white; in the shadows, raw umber and madder lake are added. In painting the general tone of the green leaves, mix Antwerp blue with white, cadmium, madder lake and ivory black, adding raw umber and burnt Sienna in the richer shadows. The cool blue-green lights upon some of the lilac leaves are made with permanent blue, white, a little cadmium, madder lake and ivory black. The yellow and reddish tones of the lower leaves are painted with vermilion, yellow ochre and raw umber, broken into the local greens.

In painting the lilacs it will be best to lay in two simple masses of light and shade at first, keeping the color carefully within the outlines of the blossoms, so as not to lose the drawing of the petals. A small flat sable brush will be best for this. It will be observed that the general tone of these white lilacs is a warm, delicate gray, the creamy high lights being put in crisply at the last. The deeper shadows and greenish effect of both stems and buds are also painted over the local tone. The colors used for the general gray tones are white, yellow ochre, a little ivory black and vermilion. In the shadows, madder lake is substituted for vermilion and a little permanent blue is added. The greenish tones are painted with permanent blue, white, yellow ochre, light red and raw umber. Ivory black and madder lake may also be used in the deep reddish-brown touches seen in the shadowy parts behind the blossoms. The very greenish effect seen in some of these shadows, as represented by the lithograph, should be somewhat modified in copying. The colors generally used in painting this deep red rose are madder lake, vermilion, ivory black and raw umber, with a little white and yellow ochre in the lighter parts. A small quantity of cobalt or permanent blue is added in the half tints where certain purplish tones are seen. In the deeper shadows substitute bone brown and permanent blue for ivory black, using with them pure madder lake. A brilliant effect will be produced in the highest lights by substituting a little cadmium for yellow ochre, but care must be taken not to get the color too yellow in quality.

WATER-COLORS.—Select a quality of medium rough water-color paper and have it well stretched; then make a very careful drawing with a finely pointed lead-pencil.

As the blossoms will be very difficult to manage, it would be well to have the drawing made upon a separate piece of paper first, and transferred to the water-color paper afterward; thus all rubbing of the surface is avoided, the drawing having been made correct before the transferring. The background may be put in first of all, the outlines of the blossoms being carefully secured in the preliminary wash; the paper next, being with a medium tone of warm gray. The paper is left clear for the white blossoms until the surrounding effects of color are well established. A delicate wash of yellow ochre, lamp black and vermilion is then run over all the mass of white flowers; and when dry the same colors will serve, with a little rose madder in addition, for deepening the shadows. A little cobalt and light red is used in the half tints. Delicate washes of yellow ochre and vermilion will give the pinkish tones seen in parts, and sepia may also be used in the deeper tones below the stems.

The colors needed for the background are sepia, yellow ochre, rose madder and cobalt. A flat wash of the prevailing gray is first run over the paper, and into this thin, separate washes of blue, pink and yellow are partly blended and partly allowed to run irregularly, producing the crisp effect so desirable when transparent washes are used.

If the opaque water-color method is preferred for painting on wood, leather, satin, etc., Chinese white is mixed with all the colors, and less water is used.

"HELD BY THE ENEMY."

In painting this brilliant out-of-door effect, it will be noticed that the sunlight appears to be concentrated in the middle of the canvas, throwing both the upper and lower parts into shadow. In the immediate foreground this shadow assumes its deepest value. The greens across the river are comparatively gray and misty in effect, and the soft, rather silvery tone of the water, with its many-tinted reflections, marks the plane of the middle distance.

OIL COLORS.—The faint gray and blue greens in the distance are painted with permanent blue, white, yellow ochre (a very little light cadmium), madder lake and ivory black. For the foreground greens, mix Antwerp blue with white, cadmium, ivory black and vermilion. In the shadows, raw umber and madder lake are added, omitting vermilion, and burnt Sienna also is used in the brownish tones upon the earth and beneath the leaves. In the bright, sunny patches of very light green, use light cadmium, white, ivory black and vermilion, broken into the local tone. The tree trunk and branches are painted with bone brown, yellow ochre, permanent blue, madder lake and a little ivory black; add raw umber in the upper part, and use burnt Sienna with ivory black for the deeper shadows. The same colors given for the tree trunk will serve in painting the darker feathers of the geese; less brown should be used, however, than is seen in the colored plate. The white feathers, which appear gray in shadow, are painted with white, yellow ochre, a little ivory black, cobalt and light red. These colors may be used for painting the cat also. Directly to the left in the immediate foreground are seen some bright yellow-green leaves and grasses; these may be drawn in with a good deal of detail—use a small, flat-pointed sable for the purpose—and mix for them the following colors: light sinober green, white, light cadmium, vermilion and ivory black. The patch of sand in the corner is painted with raw umber, white, yellow ochre, vermilion and a little ivory black. A little permanent blue and madder lake may be added to these colors for the earth nearer the tree. Paint the goslings to the left with yellow ochre, white, vermilion, raw umber, and a very little ivory black. For the bills of the geese, and also their feet, use madder lake, white, raw umber and yellow ochre, adding a little ivory black and light red in the shadows.

WATER-COLORS.—Either the transparent or opaque method may be employed in painting this study, as the subject is equally well adapted to either medium. For the purpose of study, the transparent method is recommended, all white paint being omitted from

the washes. The following colors may be used in either case. Having drawn with pencil the most important lines of the composition, the soft effect of the distant trees may first be washed in, followed by the general tone of the river. For the trees, use cobalt, yellow ochre, rose madder and lamp-black. The same colors are used for the reflections in the river, with less blue and yellow, and a little more black in the local tone.

Wash in the general effect of light green grass in the foreground with light sinober green, lamp-black and vermilion, adding a little Prussian blue and rose madder in the stronger

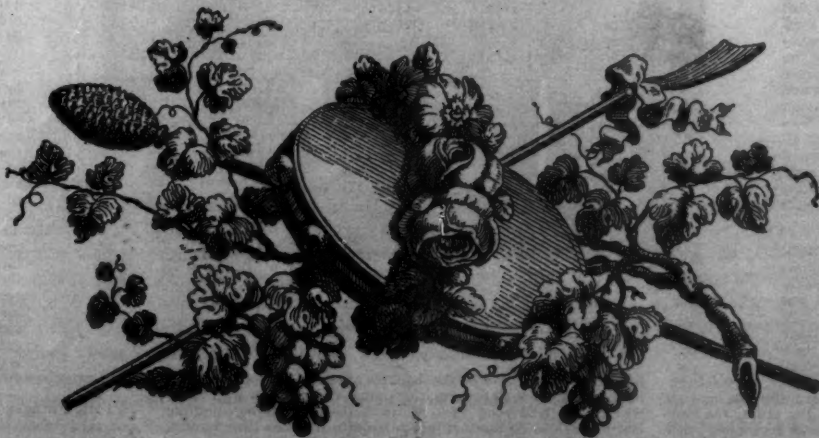


PASTORAL EMBLEMS. AFTER RANSON.

greens. For the strong shadow in the front of the canvas, use Prussian blue, cadmium, rose madder and lamp-black; for the darker touches beneath the leaves use sepia, light red and cobalt. The trunk and branches of the large tree may be washed in with sepia, cobalt and light red and yellow ochre, with the addition of lamp-black and rose madder in the darker shadows. For the white feathers of the geese, make a delicate gray wash with cobalt, light red and yellow ochre, adding lamp-black beneath the wings. Sepia, yellow ochre and cobalt are used for the heads, and these will also serve for the brown fur of the cat. Touch in lightly the feathers of the little yellow goslings, using yellow ochre, sepia and vermilion; add a little lamp-black and light red in the shadows beneath the wings. For the patches of earth mix a wash of cadmium, lamp-black and rose madder, and use finely pointed sable brushes for drawing the leaves and grasses.

EMBROIDERY DESIGN—JASMINE AND RIBBONS.

This graceful design may be treated in three styles, and in as many more schemes of color. The first and most important item is to decide which one to finally adopt, and the use to which it will be put. This, of course, is influenced first by its



surroundings, and, second, by the materials used. By "materials" is included not only the fabric, but also the medium of embroidery. These are matters for individual determination. We only suggest color treatment. On a white fabric it may be worked solidly in white silk or outlined in any other color you may wish. Obtain washable silks if colors are used on white. The flowers and leaves may be worked in solid embroidery or long and short stitch, and the ribbon and stems in outline would also look well.

A good color scheme would be to make the flowers yellow and the leaves and stems any one or more of the many shades of olive or grayish green now so popular; the ribbon another shade of yellow; or the entire design may be worked in several shades of golden brown or fawn, the effect of which is always pretty and harmonious.

If it is desired to have the ribbons in color, some of them may be blue or pink, the flowers yellow and the leaves green. Be very careful in selecting the combination, and see that they are subdued in tone. Several shades of one or two colors look much better than a variety of colors.

CLOVER DECORATION FOR EMBROIDERY.

THESE blossoms, embroidered in either one or two shades of a pinkish mauve, or lilac, and the leaves and stems in a grayish green or olive, would be a most natural treatment. But of course it largely depends upon the use to which this border is to be applied. A good scheme of color, and a safe one, would be to make the blossoms white, introducing a few stitches at the tips of pale pink. The blossoms embroidered in alternate order of violet and white would look well.

ENAMELLING ON GLASS.

TRACE the design on thin tissue paper and paste it on to the inside of the glass with a little modelling wax. Go over the outline very carefully with Cooley's Roman gold for glass painting, which is handsomer and more durable than liquid gold. Now remove the tissue paper tracing and modelling wax, and fire the gold. Do not burnish the outline after it is fired, but put in the enamel first. White and gold looks very dainty, but any other delicate shade that you fancy can be used. Mix the enamel with a little fat oil and turpentine, but keep it rather stiff. If too much of the oil or turpentine be used the enamel will run when the piece is fired; it should be of about the same consistency as raised paste. Put in the enamel with a fine long-haired brush, taking a drop on the point and working it in evenly. Do not put on too much, or it will be too heavy a decoration for glass. The piece is now ready for the fire, which should be stronger than that needed for the gold. If properly fired, the enamel will have a beautiful glass; but if it comes dull from the kiln, it needs another stronger firing.

It is now time to burnish the gold, and where the outline is too thin or destroyed, correct it, and refire at a low heat. Enamel cannot be corrected afterward, so care must be taken to apply it evenly at first.

PANSY PLATE.

FIRST, transfer the design by any method to which you are accustomed; but be sure to go over every outline with a distinct, even and finely drawn line of Indian ink. The pansies may be each of one uniform color—purple, yellow, white or pale lilac; or they may be painted in several shades of one color. But avoid introducing more than one color. Several shades of one color will afford sufficient variety and be more artistic. For purple shades use either light or deep violet of gold, and for yellow pansies use silver yellow. The centre markings may be done with deep violet of gold, to which may be added a little deep purple; or in the yellow pansies may be used deep red brown and violet of iron. Use the same to outline, or outline with raised paste; fire and gild.

The background would look very handsome in solid gold or some harmonious color.

PLATES FOR CHINA AND GLASS DECORATION.

THESE beautiful designs should not be attempted except by those who have had considerable experience. They absolutely demand skilful treatment, and nothing less than a trained eye and hand could execute them. Therefore let no one without the ability—combined with unlimited patience—undertake the task of reproducing this set of lovely designs. The slightest inaccuracy in the smallest detail would mar the entire effect. The same treatment as given in September's issue is applicable to these. The principal decoration is gold, which may be combined with enamels or raised paste, with the possible introduction of a few jewels. If color is desired it should be fired before the gold is applied, and in that case use hard or unfused gold. In one of the plates the pansy is introduced, the colors of which suggest themselves at once, owing to the admirable manner in which they are reproduced. The varying degrees and depths of color with which they are printed leaves nothing to be guessed at. In this plate, an emerald in the centre would look well.

A great deal of the work could be accomplished with a pen—in fact, all the fine lines and scrolls. Jewels could be effectively used in the plate with the panel border, but use only one kind, and those small.

CARVED CHAIR.

THE construction of this chair is very simple, as will be seen by the drawings. The wood used should be either oak or mahogany, an inch and a quarter in thickness. To keep the wood from warping, which it is very apt to do in so wide a chair, three eighths of an inch dowelling sticks should be run through the widest parts across the grain, at least five inches long. Three or four should be placed at the distance of two inches apart. They should be cut shorter than the depth of the bore, so that they may be capped with the lumber used, thus effectually hiding the dowel. If the wood cannot be bought of the full width of the back and seat, pieces must be dowelled and glued together, care being taken to keep the grain running one way. The back and seat should be roughed out and dowelled before the carving is commenced to stay the warping. The carving is in very slight relief, say a quarter of an inch. The background should be left, showing the gouge marks. The back is tenoned to the seat, which can be set either square or on an angle, secured with dowels, as shown. The back legs are turned, mortised and tenoned, the front legs partly turned (roughed), the ornament fret sawn and sunk into the legs and secured by dowels. After the work is completed it can receive either an oil or antique finish.

PAINTED TAPESTRY TREATMENT FOR THE WATTEAU DESIGN.

THE following detailed treatment of "The Minuet," given by us last month, will be found fully comprehensive. It is for a light shade of "Gobelins" tapestry:

Background and Sky.—The latter a full tone of cobalt merging to pale Prussian blue, the lower edge graded into a wash of palest pink.

Trees to the left washed over in Payne's gray, leaving clear spaces for touches of sky color and half-tone greens. Deepen shadows farthest from sky opening with indigo and terre de Sienna naturelle.

Trees to the right caught by the light should have pale green and yellow lights, the shadows of violet gray, growing greener toward the upper edge of picture, and merging into indigo thinly washed in carmine, terre d'ombre and Payne's gray behind the vine branches. These should be of clear green; the stems in light touched in cadmium and red browns, as well as a few of the leaves surrounding bust on bracket. Let the turned-over leaves reflect the blue of sky and warm yellow, green or touches of jaune d'or oppose them. A deft touch or two of vermilion and red brown can be introduced on vine foliage nearest "siege." Paint the grape cluster, touching it vividly in chrome and cadmium, with touches of cobalt for the bloom of prominent grapes.

The masonry of cool grays or palest cobalt, yellow or pink, varying to be complementary to the costumes it is background for; cast shadows of Payne's or violet gray.

The slab upon the ground should be of dull orange massed with green to set off the red costume of dancing figure.

Trees to right of masonry in olive greens, indigo and grays, obtained by washes of red over emerald and indigo greens to become more positive toward upper edge of picture; the gnarled trunks, cool grays in light, dull orange and brown in shadows, shaded in Payne's gray.

First Seated Figure.—Dark hair, pale complexion, yellow grapes, leaves green and gray, with undertouches of vermilion and jaune d'or; vest, pale blue, lights untouched or brought out with white; sleeves and lower part of costume a pinkish lavender; shoes, blue; rosettes, yellow; hanging drapery, light yellow, lights untouched or brought out with white; crinoline in jaune d'or, shadows brought out by touches of Sienna naturelle and violet grays. A lining to the drapery can be tinted near the buff ground with similar blue to the vest.

Flasks.—The paler one, light straw shaded in Sienna naturelle and Vandyck; the one in shade, Sienna naturelle, shaded in terre d'ombre; cast shadows on ground and masonry, violet gray.

Central Figure.—Hair, warm brown, yellow lights; complexion, rosy, washes of light green in shadows; collar shaded in gray, iridescent color touches; corsage, yellow shot with emerald green, touches of vermilion and burnt Sienna under the right arms and edges of corsage frill; reflected lights, yellow; skirt, high lights untouched or of clear pale flesh; next to these paint varying shades of old pink, reflected lights in carmine or vermilion, shadows in Siennas and Vandyck; embroideries in jaune d'or and cadmium; cast shadows in Payne's and warm grays on ground of yellow, flesh and green grays.

Third Figure.—Hair, pale yellow; flowers, lavender and yellow, with crimson centres; frill, yellow in reflected lights; shadow, warm gray; breast knot, yellow, centre touches of crimson and violet; dress, yellow, with yellow greens and brown on shadow side of dress and cape; bells of gold color, catching blue reflections from adjoining costume; inner lining of cape, yellow in light, violet gray in shadow.

Fourth Figure.—The glass, blue, yellow and gray, by reflection from sky and adjoining figures (surround a glass with colored stuffs and note effects); hat and feathers, blue and gray in light, pinkish yellow in shade; face, ruddy; doublet, pale blue, with lights left clear; collar and cuffs of Payne's gray, with deepest shades approaching black; breeches, Payne's gray; hose, buff; shoes, Payne's gray; rosettes, blue and yellow; cloak, inclining to orange yellows and browns in shade, pink lining; embroidered edge in jaune d'or and burnt Sienna, with small touches of carmine and emerald green; sheath, green; scabbard and cross-bands of light and dark cadmium and Vandyck brown, yellow thongs across the shoulders; cast shadows on buff ground in Payne's gray.

Fifth Figure.—Hat, brown and yellow; face and hair dark; collar, Payne's gray in shade; doublet, cool brown with green shadows.

Sixth Figure.—Pale yellow dress, shaded in jaune d'or and Sienna naturelle; fichu touched with carmine in the shadows; hair, pale yellow; hat rim, straw-color lined with black or indigo, ribbon to match fichu.

Seventh Figure.—Hair, warm brown with yellow lights; ribbon, blue; corsage, blue; bouquet, light yellow; undertouches, vermilion; shadows, carmine and violet; jewelled ribbon on neck, pink, gold and green; complexion, fair and rosy; skirt, pale carmine, shadows washed in yellow; where cross lights appear fit in clear touches of bright green, vermilion and jaune d'or; hat of Sienna naturelle; edge, chrome yellow.

Eighth and End Figure.—Green hat, shaded in terre d'ombre; face, somewhat yellow; yellow brown doublet; breeches, olive green with red brown shadows; hose, like doublet; shoes, brown.

Ninth Male Dancing Figure.—The shading should be vivid; complexion, dark; hat, yellow; hat bow, violet, with one or two crisp touches of carmine; the shadow cast on hat rim of Payne's gray shaded in Vandyck and terre d'ombre; collar, white; doublet, violet shaded in bleu fonce; braided edge, deep plum color, showing carmine reflection;

breeches, red plum tints; ribbons, yellow; hose, light and dark indigo; shoes, buff; rosettes, violet and crimson; the cast shadow should be of a deep gray on an orange brown foreground.

Ninth Left-hand Seated Figure.—Pipes, leather color, gold and dark blue; face, browned; hair, black; doublet, dull red; breeches, Payne's gray, with touches of cobalt and indigo; hose, yellow brown; shoes of same, and the rosettes of cobalt and indigo.



"THE OATH OF LOVE." AFTER FRAGONARD.

Tenth Figure.—Violinist; violin, red brown, lights, yellow; hat, brown; face, dark; doublet, olive green, shaded in terre d'ombre; breeches and hose in brown.

Eleventh Figure (next to masonry).—Hair of Payne's gray, with touches of red brown; face well in shade; dress of pale red brown.

Twelfth Figure.—Warm violet gray dress; hat, Payne's gray and indigo; face and collar, yellowed.

Thirteenth Figure.—Hat of red brown; collar shaded in soft yellow gray; costume, blue; pike, yellow brown.

Fourteenth Figure.—Head, flesh tint and brown shadows.

Fifteenth Figure.—Costume, yellow brown; instrument, cadmium and terre Sienna naturelle.

Foreground and Group.—Castanet, violet gray to yellow, gray disc, the edges red, metal yellow and brown; gauze drapery, iridescent in lighter parts, shaded in pale yellow blue and green. The tints used in background trees can be re-echoed in paler tints for the left-hand corner of foreground; buff dull orange and brown for right-hand foreground.



"IN THE HARVEST FIELD." GROUP AFTER WATTEAU.

To cover any large surface, whether sky or drapery, it is best to lay the frame on a table, because when using a great deal of color with a large brush it is apt to run beyond the limits intended, if the canvas be in an upright position on the easel.

CORRESPONDENCE.

WASH DRAWINGS IN MONOTINT.

ILLUSTRATOR.—We cannot answer your queries better than by quoting the following from Mr. Ernest Knauff's very practical little monthly, *The Art Student*. It covers all the points of your letter: "The secret of making a good wash drawing lies in having learned how to get one's effects through continual practice. The beginner must not expect to be successful. He can only experiment. Do this by working in wash from still-life objects and from nature until you can handle it with ease. If in one drawing you are successful in getting a good effect of the deep shadows, be satisfied with that; for whenever afterward you have to represent the deep shadows, you will know how to do so. If, at another time, you succeed in getting half tones and the luminous shadows that we see in strong sunlight, be satisfied that you have made a step; another time you may manage to represent local color; that is something learned; again you represent hair with satisfaction; another day you make flesh look like flesh, and so on. But you do not expect to get all these things at once, and do not for a moment surmise that any one can tell you just the way things should be done. Each artist has his own manner and favorite materials. I have a portfolio of wash drawings by different illustrators; some are made on very heavy Whatman paper, others on hot-pressed; others are made on torchon board—a heavy board with a great deal of tooth, like a rough, thick pasteboard; others are made on smooth Bristol-board. Sometimes the wash is pure, made with Indian ink; sometimes it is made with charcoal gray. At other times a pen outline is used, with the addition of lights cut out with Chinese white. Another drawing is made in gouache—that is, Chinese white mixed with Indian ink, so that you actually paint in different degrees of gray."

ARRANGEMENT OF FLOWERS.

S. F. J., Montreal.—In grouping flowers, the largest and handsomest usually form the centre of the bouquet, then the next in size, and so on, till the smallest, which should be the lowest or else at the top. However, to form an agreeable whole, the little flowers may be gracefully thrown in between the others. Soft yellow, rose or flesh color, blue and white harmonize with red. With violet, pale rose, rose, orange and white make a good effect. Strong colors should not be brought together, as deep yellow, carmine and blue. Dark green heightens light colors, but, as some would fade by this strong contrast, these may be freshened and brightened by light, soft green. Bouquets should be full in the centre, tapering off gradually; the same rule applies to festoons and garlands. Flowers of a single color may be placed side by side, without regard to contrast. Do not put together two contrary shades of the same color, as rose and brick red, or sky blue and lilac. The simple, unpretending flowers usually look best at the ends. The variegated flowers should be grouped with the plain ones.

OIL PAINTING QUERIES.

B. J.—(1) Chinese vermilion, Mr. Standage says, is the safest for use in oil painting. It is very serviceable in scumming and for being glazed over with lakes in the production of rich crimson draperies, etc. In glazing of the lakes he says that the madders only should be used, as the cochineal lakes over Chinese vermilion become changed in hue. Pure scarlet (iodide of mercury) is useless to the artist. Ordinary candle light will make it change color. (2) Mahogany is the best material for panels, but it is very costly. (3) The principal colors for painting the sky are flake white, ultramarine, cobalt blue, yellow ochre, vermilion, crimson, and Indian red.

K. S.—The colors used in painting black cattle are ivory black, a little madder lake, permanent blue and burnt Sienna. In the lights yellow ochre is added and the blue omitted. For the red cattle, light red, raw umber, Indian red, yellow ochre and ivory black may be employed. In the high lights and half tints a little cobalt is added. Madder lake may be substituted for light red in the deeper shadows. Burnt Sienna is also used.

N. W. C.—The Bride roses are the most perfectly pure white roses imaginable, yet in painting them, sufficient warmth must be introduced into the shadows and reflected lights, to avoid giving them too much of a gray effect. For the local tone of these roses, a very pale, delicate gray is laid in, and the colors needed are white, light cadmium, a very little vermilion and a very little ivory black, with perhaps the least quantity of cobalt added in the half tints. In the shadows, use raw umber, yellow ochre, madder lake and a very little ivory black. Light cadmium and cobalt with white and light red give the delicate tones near the centre and where the white petals are attached to the calyx. The leaves are painted with light sinober green, qualified by madder lake, white and ivory black. Raw umber and burnt Sienna are added in the shadows, with also a little Antwerp blue where a deeper green is needed. In the very light green leaves and stems light cadmium is used, with the colors given for the leaves. The colors used in painting the stems are raw umber, yellow ochre, Antwerp blue, madder lake and ivory black. In the lighter parts, substitute cadmium for yellow ochre.

B. M. G.—The varnish had probably been kept too long and had become thickened in the bottle. If it is not hopelessly dried up, it might be remedied by setting it in a warm place to become thin, and then adding some turpentine.

H. T.—(1) In painting your "Head," when all is brought up to the same degree of finish, allow the work to dry, and before painting into it again wipe the canvas with a clean sponge rinsed in cold water; then dry it with a soft cloth and oil it over with a little pale drying oil or Roberson's medium. The object of this is to ensure the colors now laid on amalgamating properly with those beneath. Finish up carefully with the colors already indicated, modelling, strengthening, softening and correcting until you find nothing more to do. Very little vehicle of any kind should be used, especially in the beginning; it is apt to give a sticky look to the work and deprive it of texture. (2) Ultramarine is better than cobalt for face painting, but it is much more expensive.

H. S. T.—The ideal palettes of permanent colors, according to Mr. Standage, are: For figure painting: Cobalt, oxide of chromium, yellow ochre, Roman ochre, burnt Sienna, Indian red, French ultramarine, Vandyck brown, ivory black, raw umber, raw Sienna, lemon yellow (of barium), Venetian and light reds, zinc white, permanent crimson and scarlet vermilion. For landscape: Ivory black, burnt and raw Sienna, Roman ochre, yellow ochre, lemon yellow (of barium), Venetian, Indian and light reds, cobalt, emerald oxide of chromium (Prussian), opaque oxide of chromium, French ultramarine, Vandyck brown; real ultramarine, terre verte, permanent crimson, Verona brown, and for a bright yellow choose a well-made cadmium yellow (radiant yellow), ground up in a varnish vehicle, and avoid using a drying oil, megilp, or any vehicle which has been prepared with sulphuric acid or salts of lead. For a bright red, Chinese vermilion, or cinnabar, ground up in a varnish vehicle. For rose tints and purples the new "permanent crimson" will take the place of the lakes and madders. Mixed with Vandyck brown or with burnt Sienna and a dash of ultramarine, the most useful tint of brown madder can easily be matched.

S. F. O.—A good copy for your purpose would be our color study "Little Mischief" (No. 50 in the catalogue). Use a canvas of medium fine texture, half primed. Set your palette with raw umber, raw Sienna, yellow ochre, pale lemon yellow, ivory black, white, scarlet vermilion, rose madder, Venetian red and cobalt. Begin by laying in the broad shadows on the face with raw umber; just a touch of Venetian red, ivory black and white mixed. Let the raw umber preponderate, and do not add enough white to make the color opaque. Shadows should always be more or less transparent; for this reason paint the shadows much more thinly than the lighter parts. Block them in distinctly, watching their forms, but carrying them a little beyond their limits when finished, so that the half tones may be properly worked into them. The half tones are cooler than the shadows. A mixture of cobalt, ivory black, yellow ochre and white will serve. If too green, add a touch of Venetian red. For a delicate face, Venetian red is preferable to Indian red, though the latter could be used.

WATER COLOR PAINTING.

S. F.—(1) We shall very soon begin two new series of articles on water-color painting, one on landscape. Both authors are not only conscientious artists, but such experienced teachers, so that there can be no doubt as to the practical value of each series. (2) A yellowish or a brownish background would be the richest background for your purple iris. Use a brownish tone of burnt Sienna and indigo, putting the blue and brown in separate touches upon the wet paper, where they will blend themselves. This method gives life to a background, and whenever bits of each color appear they are at once blended by the eye. In the iris the purples which catch the strongest light may be painted with carmine and Prussian blue. For the softer purples lying in shadow, indigo and rose madder may be used, or occasionally brown madder.

H. P. S.—(1) "Painting in body color" and "painting in gouache" mean precisely the same thing—viz., that Chinese white, Indian red or some other opaque color is mixed with all the transparent colors to give them "body." (2) The study you mention is pure, transparent water-color. The effect you speak of was probably due to the employment of blotting-paper while the painting was going on. This is very useful in skilful hands for modelling a sky. For instance, you lay a strong tint over the whole of a cloud, and then with a little roll of blotting-paper you take up more or less of the color on the side toward the light. When the roll of blotting-paper becomes discolored, you throw it away and take a fresh one, and so on until your whole sky is modelled. Blotting-paper is invaluable to the water-color painter. One great use, is to remove by its means a wrong tone accidentally laid. This you can easily do before the wash has had time to dry.

P. F.—(1) We do not recommend, for mixing your colors, the use of gum water under any circumstances; but you will certainly not use it in skies or distance unless you are prepared to have all appearance of space and atmosphere disappear. (2) A sponge eraser can be made out of an old tooth-brush; the bristles are cut down to the height of, say, the sixteenth of an inch and the pieces of sponge is laid over them. Fasten with a needle and waxed thread, running the thread about the handle firmly. Then shape the sponge with a sharp pair of scissors. With such a sponge eraser it is easy to soften or take out lights from the foliage of a tree, from near herbage and in other places where the ordinary sponge would be difficult to handle. For very minute work, a still smaller piece of sponge—a mere morsel—may be used. It is cut round or pointed and fixed in a reed or quill. (3) In painting on tinted papers, the use of body color (gouache) is inevitable, for the high lights, at all events. Mr. F. Hopkinson Smith always works on tinted paper. For a marine or landscape he is fond of using blue paper, which sometimes for sky or water he will leave almost untouched by color.

AQUARELLE.—The most varied effects in flower painting can be ensured by the use of the following palette: (1) Ivory black, (2) Chinese white, (3) Cobalt. There is hardly a shadow or a reflection, in the corollas of flowers especially, where this may not be used, not to speak of the many flowers in which it is the principal ingredient of the local tone. (4) Prussian blue. Use this to modify the tone of the cobalt in your blue flowers. In compounding brilliant greens it is useful combined with gamboge, yellow ochre or cadmium; for sober greens use the same colors and a little lamp-black. (5) Gamboge. Useful mainly in mixtures. It is a deep-toned, transparent yellow. Aureolin is more permanent than gamboge and may take its place. (6) Yellow ochre is somewhat earthy and opaque. In flowers of a rather coarse type, such as the sunflower, it may be used with great success, and it is also very useful in compounding greens and in the coloring of autumn leaves. The three tones (7, 8, 9) of Cadmium, light, deep and medium, are also valuable. With Prussian blue they give strong, rich greens; with cobalt or French ultramarine, gray greens of very good quality. In yellow flowers they cannot be dispensed with. (10) Burnt Sienna. Especially useful in painting autumn leaves and fruits. It makes dark grays with cobalt, dark greens with Prussian blue, rich russet tones with rose madder and ochre or other yellows. (11) Rose madder.

Best and safest base for all rose reds, violets, pinks and purples. (12) Brown madder. Extremely valuable in shading dark red flowers. It may be employed alone or mixed with cobalt. It makes a fine russet with burnt Sienna. (13) Vermilion. Useful for all scarlet flowers and for autumn leaves and fruit. It should not, as a rule, be mixed with other colors. It may be modified by painting it over a preparation of brown madder or other dark transparent tint, by glazing with rose madder, and by opposing it to the similar but more transparent tints obtained from rose madder and the cadmiums. Still, its tints with blues are useful.

OF INTEREST TO NEWS-STAND CUSTOMERS.

By mistake, many copies of the large color plate of "Roses and Lilacs," by Paul de Longpré, given with The Art Amateur last month, were delivered to newsdealers folded instead of flat. Any buyer who will return to us the folded plate may receive in exchange an *uncreased* copy, carefully rolled (so that it will open flat), in the same way that we send such studies to our subscribers by mail.

CHINA PAINTING QUERIES.

We note requests for the color schemes of various paintings at The World's Fair of which we have published engravings, viz.: Bonnat's "Portrait of Cardinal Laviege," "Trotting," by Roll; Bouguereau's "The Holy Women at the Tomb;" Ridgway Knight's "Hailing the Ferryman." We shall take pleasure in complying with all of these requests—next month, if we can find space to do so.

H. F. T.—(1) The best way to remove the accidental touches on the woman's face in your miniature is with a bit of cotton wrapped around the end of a pointed splinter, such as a wooden tooth-pick; or you might use for the purpose a clean brush slightly moistened with oil of cloves. (2) For the high lights, use the color called "local flesh;" for the shadows on cheeks and lips, pompadour. The delicate gradations in the face are put in with "cool shadow," which melt into "warm shadow" in the darkest places. (3) For blonde hair canary and ochre combined are excellent, used in a thin wash on the high lights. For the shadows use sepia and "gray for flesh," mixed about the shade you wish it to appear.

MRS. G. H.—M. T. Wynne, 65 East Thirteenth Street, New York, has a set of twelve colored orchid plates, published by Prang & Co., and designed by Mrs. Richardson especially for china painters.

S. T. J.—(1) Permanent yellow must be used very sparingly for raised effects in high lights. (2) Handles for parasols or umbrellas and walking sticks for decorating are imported in "élite" china by Bawo & Dotter. Their illustrated sheets of new designs show several little objects of the sort, which delicately painted would make capital holiday presents or souvenirs.

"A SUBSCRIBER" writes: "I read in The New York Sun that 'Miss Healy's (gilding) process is the cause of much argument and envy by European porcelain makers.' What does this mean?" *Answer:* The remark refers to a case full of china shown at the World's Fair in the Liberal Arts Building. The surface of each piece is wholly covered with gilt, so that it (the ware) looks like actual gold. It is certainly very beautiful. As to the process being a cause of much argument and envy among European porcelain makers, we are inclined to think that there is some exaggeration in the statement. The editor of The Art Amateur called the attention of the head of a famous Limoges house to the ware and asked him what he thought about it: "There is nothing in it," was the reply. "It is only German gold." But the gilding is said to be permanent," was urged. "That has to be proved," was the rejoinder.

"AN OLD SUBSCRIBER" says: "In your report of the interesting address by Mr. Binns, of the Royal Worcester Works, before the Ceramic Congress, that gentleman recommends china painters to mix their own colors. I see that Sartorius & Co. advertise 'powder colors.' How are they prepared?" In former issues of The Art Amateur we have more than once described the method of using powder colors. Messrs. Sartorius & Co. have printed "Instructions for mixing Powder Colors and how to dust on Grounds," which they advertise to send to any one on application.

F. T. S.—The "little flat-sided porcelain jars, with tops to match," that you speak of, in the time of our grandfathers, used to come from China, holding tea. They were usually decorated in blue on a pure white ground, but sometimes other colors were sparingly employed. There is an illustration in the advertisement of Bawo & Dotter in The Art Amateur of August, of "white china for amateur decorating," which we take to be that of a reproduction of one of these tea jars, although the cover does not seem to be quite the same as on the old tea-jars we have seen, in which a simple cap fits around the neck of the jar somewhat loosely. In the case we refer to, the top seems to fit tightly, which is an improvement. For holding tea, in place of the regulation tea-caddy, this novelty would be a charming addition to the paraphernalia of the breakfast table or for "afternoon tea." The tea-jar, of course, would be decorated to match the rest of the service.

INTERIOR DECORATION.

H. F. P.—Finish your library in dark oak. Have low bookcases in the corners of the room, and a cosy corner, with seat and cushions, at the fireside. A wainscot of plain panels about five feet high would look well; or you might paint the wall in oil a tone of rather light olive, with picture rail and frieze above, showing light orange wreaths on medium citrine ground. Tint the ceiling a tone of yellow green, with conventional borders following the lines of the room. Carpets and draperies may be of any neutral shades. For the dining-room have lighter oak woodwork. Paint the walls a light golden brown and stencil in all-over pattern of light reddish yellow. The room is too low to have a frieze. Have a cornice of oak. Cut the ceiling into panels by means of oak strips, each panel about two feet square. Stencil bold conventional patterns in the panels, buff on deep Venetian red. Polish the floor and lay a large Eastern rug.

READER.—Incandescent electric lamps are in use now at the British Museum, and they have proved successful. There are several hundreds so distributed that each person seated at the desks will have a light either on the right hand or the left—that

is, the advantage of a separate lamp is practically at the command of each individual reader. The problem of lighting pictures satisfactorily by electricity seems still unsolved. We are told that three different methods were tried one evening in the house of a collector. In the dining-room the lights hung centrally from the ceiling, and were encased in pink, which helped pictures of the nude and hurt most of the portraits. In the dining-room, "lamps hidden from view by reflectors lighted each picture from below—a position which could not have been entertained by the artist when he painted them in a top light. In a third room the illumination was by ground-glass globes simply hung by a cord. This clearly is the better plan," says the writer, "provided that the light can be hung high enough so as not to reflect upon the picture, and has its whiteness toned to the color of sunlight." In ordinary cases, pictures that are "skied"—hung nearest the ceiling—get the best lighting.

TAPESTRY PAINTING.

READER.—Probably the chief reason that the introduction among amateurs of painting on tapestry canvas has been slower than china painting has been in this country is that the materials have been too costly. There has been a marked change, however, in this respect, as the prices advertised by the dealers in artists' materials show very plainly. Another drawback lay in the difficulty of getting full-sized working designs. This also is now obviated. Enlargements in outline as big as 54 x 72 are to be bought now without trouble, at a cost of \$2 each.

CHICAGOAN.—Notwithstanding the fact that Perault's "Love's Awakening" has been rendered "somewhat common," as you say, by its use as an advertisement, it is still amazingly popular as a subject for both tapestry and china painting. In response to many requests, we shall give it next month especially for the latter purpose, and no doubt our excellent reproduction of the picture will be welcomed by tapestry painters. Messrs. F. W. Devos & Co., for \$1, would furnish you with an enlargement, working size.

SUNDRY QUERIES ANSWERED.

M. M.—A study of a skull, by Mr. W. J. Baer, appeared in The Art Student for June.

HAMPTON.—Make the printed silk design you wish to submit to the manufacturer sixteen inches square.

J. M.—The manufacturer of the Ross Paper is Charles J. Ross, Burlington, N. J.

T. A.—(1) Dilute your oil colors upon your palette with turpentine before painting with them on bolting-cloth. (2) Ordinary moist water-colors are used for painting over a solar print, but they must be made opaque by mixing them with silver white. For the first washes, use plenty of water. Be sure that any part you wish to repaint is quite dry first.

A. M. C.—As no mention is made of what city or State even you desire to study in, it will be impossible to advise or to give the names of teachers. There are excellent art schools in Montreal and Quebec from which the desired information might be obtained regarding classes of instruction in water-color painting, as well as the names of reliable teachers of the same in your locality. The simplest plan would be to address a letter of inquiry to such an institution.

A. T. B.—The large flower which we call the daisy is in England known as the "ox-eye" and "moon daisy." In Scotland it is called "dog-daisy." The true English daisy is the "wee, modest, crimson-tippit flower," as Burns calls it. It was first named "day's eye"—so Chaucer tells us—because it closed at night and opened at dawn. Our American marguerite is the gigantic descendant of this modest little English daisy. It is not native to this country. The early colonists brought it from the Old World.

F. S.—There is no comprehensive book on Pen-Drawing published except Joseph Pennell's "Pen Drawing and Pen Draughtsmen," which costs \$20. Robertson's "Pen and Ink Drawing" is a hand-book full of practical suggestions. It is published by Winsor & Newton. The price is 35 cents. Mr. Knauff's very practical articles in The Art Amateur will be published soon in collected form, and the same writer will continue to make a feature of the subject in this magazine during the coming year.

L. A. S.—The medium most easily applied for coloring plaster-of-paris statuettes will be found in the ordinary oil colors. As the plaster is very porous, the colors will sink in unevenly unless the surface of the plaster is previously treated with a coat of shellac and alcohol, or varnished with some good liquid varnish, such as the Soehnle retouching varnish or siccative de Harlem. After this is done the oil colors may be applied in the usual manner. If a dull surface is desired, turpentine is mixed with the colors. If, on the contrary, a very glossy finish be preferred, the siccative de Harlem is used with the paint, and a thick coating of it is put on as a varnish when dry.

J. R. H.—We would not advise you to enter "a crayon school." If you intend to do artistic crayon portraits, you should study drawing in a recognized art school. You will find advertisements of some in The Art Amateur, and can write to the secretaries for details as to terms, etc. After once having studied drawing, you will not find the crayon work difficult to master.

H. A. H.—You might submit your name to some of the well-known teachers' agencies, advertise in some school journal, and communicate with the school from which you graduated, asking to be recommended when an opening offers. Your best course in seeking employment as a designer would be to submit your work to those firms of which you know, and advertise in some art or special trade journal.

SOME stained-glass windows of unusual interest were shown at the warerooms of The Tiffany Glass and Decorating Company, New York, at the time the magazine was going to press last month. One of these is intended for the First Presbyterian Church of Chicago, as a memorial to the Rev. Dr. Humphrey, D.D. It is of Gothic design, the upper part being filled with beautiful architectural tracery and the lower lights with single standing figures. It is reckoned that nearly ten thousand pieces of glass have been leaded together to form the window. A window to be known as the Thompson memorial window, for St. Paul's Protestant Episcopal Church of Troy, N. Y., contains a brilliant representation of the Annunciation. Another window, of three lights, is the Norris memorial for the Church of the Mediator in Philadelphia; and there were also some small windows intended for private houses, among which a panel with a bust of a girl reading was particularly pleasing. The use of opalescent and moulded glass, the colors of which are given solidity and atmospheric quality by repeated "plating" of sheet over sheet of glass, like the washes of a water-color drawing, is thoroughly understood by the artists of this company, thanks to the training which they have received from Mr. Louis C. Tiffany, its founder. Special praise must also be awarded to the painting of the flesh portions of this last-mentioned window, which is in every way a beautiful work of art.



COLLECTORS of Spanish and Moorish curios, who are becoming more numerous as the objects of their desire are becoming more rare, may spare themselves a trip to Cordova and Tangier and the possibility of falling victims to Mohammedan hatred of the infidel by visiting Mr. John Chadwick's rooms in East Eighteenth Street, where mosque lamps hang from the ceiling over carved and gilded Christian shrines; where old Spanish copper vessels, out of which Don Quixote may have drunk, stand side by side with majolica platters "à reflets," off which Boabdil may have eaten; where are cabinets that once were tabernacles on convent altars, and hanging shelves, decorated with gold and vermillion, from Moorish senanas. Even Mr. Chadwick does not venture beyond Tangier when he makes his yearly trip to Morocco. Most of his finds come from the old Spanish cities where once the Moors held sway—Seville, Granada and Cordova—and where there still live descendants of those Moorish families that were allowed to stay on obviating their religion after the conquest. On his last trip he secured from one of these families a fine old water-jar in green glazed pottery, with curious ornamentation in relief. Of the majolica spoken of above one plate appears to be in perfect preservation—a most unusual circumstance. There are Rococo carvings, and some of much earlier date; and the collection of repoussé copper, brass and silverware would, of itself, be well worthy of a visit.

THE HOLFORD SALE OF DRAWINGS AND PRINTS brought \$140,995. An etching by Rembrandt, depicting himself leaning on a sword, brought \$10,000. A "Hundred Guelder Piece" brought \$8750, and an "Ephraim Bonus," in the first state, \$9750. The portrait of Copenol, first state, once in the Aylesford collection, fetched \$6750. All the Rembrandts went remarkably high. A silver point by Albrecht Dürer, signed and dated 1520, showing two men, brought \$3175.

THE METROPOLITAN MUSEUM OF ART SCHOOLS begins its new term under unusually promising auspices. Apart from the interest in the competition for the "Jacob H. Lazarus Travelling Scholarship" of \$1200 a year, the list of instructors is a strong one. The advanced class in painting under Mr. John La Farge is for male students, who may become candidates for the Lazarus scholarship. The other classes are under the general direction of Mr. H. Siddons Mowbray, who has special charge of the life drawing class. Other instructors are Mr. J. Carroll Beckwith, for still-life painting and painting from life (women); Mr. Herbert Levy, preparatory antique; Mr. B. W. Clinedinst, antique; Mr. Herbert Adams, modelling; Mr. George D. Bartholomew, architectural drawing.

THE N.Y. SCHOOL OF APPLIED DESIGN FOR WOMEN reopens with a very large attendance. The Secretary is Miss Ellen J. Pond, and among the Directors are Benjamin C. Porter, N. A.; J. Carroll Beckwith, Thomas B. Clarke, Frederic Crowninshield, William H. Fuller and Mrs. Dunlap Hopkins. Students are taught the application of design to the manufacture of wall paper, carpets, book covers, furniture, metal work and other industries. Prizes ranging from \$100 to \$20 are given in the course of the year, amounting to \$600 in all, and eight ladies and gentlemen offer scholarships of \$50 each, amounting to \$400.

THE ADELPHI ACADEMY, Brooklyn, has opened, with excellent promise of a successful term, under the energetic management of the principal, Mr. J. B. Whittaker.

THE BOSTON SCHOOL OF DRAWING AND PAINTING at the Museum of Fine Arts, in its annual report, gives details about important changes and additions in the school. The permanent committee in charge makes an appeal to the friends of the school for the endowment of one or more scholarships which shall give free tuition to talented students who cannot afford to pay the regular terms. The school itself awards six free scholarships every year, but there are many more deserving applicants, and with the increased expenditures which are involved in the new arrangements, it is unable to offer others. The income of the school for 1892-93 was \$16,715, of which \$16,300 came from students' fees. The general expenses were \$12,637.

THE Society of Arts offers a gold medal, or a prize of £20, for competition among the students in the Schools of Art in the United Kingdom. This prize will be for the best original design for an architectural decoration of the interior of a building, to be carried out in painting, stucco, carving, mosaic or any other process. This architectural decoration is to be either for a side of a room or a hall, a ceiling, or the apse or side of the chancel of a church, or any suitable part of the interior of a building.

THE list of prizes awarded by the Columbian Ceramic Society has reached us too late for publication this month.

THE "NATIONAL" ACADEMY OF DESIGN "autumn" exhibition will open on December 18th, and will close on January 13th. Pictures will be received from November 24th to November 27th, both inclusive, only. Lists must be sent to the superintendent before November 20th. Varnishing day will be on Friday, December 15th, from 9 A.M. until 5 P.M. The following is the jury of selection: E. H. Blasfield, J. R. Brevoort, J. M. Bristol, George de Forest Brush, Charles Calverley, J. Wells Champney, M. F. H. de Haas, Frederick Dielman, Frank Fowler, R. Swain Gifford, Hamilton Hamilton, William Hart, J. Scott Hartley, Robert C. Minor, Thomas Moran, J. Francis Murphy, Walter L. Palmer, Walter Shirlaw, Wordsworth Thompson, Carleton Wiggins. The Hanging Committee will be Frederick Dielman, R. Swain Gifford, and George de Forest Brush.

A RECENT ENGLISH INVENTION OF W. S. Simpson, C.E., promises to do away with the dangers which all pictures, and especially water-color drawings, have hitherto undergone from the disastrous effect of light on pigments. By an exceedingly simple device, Mr. Simpson has made it possible to frame all pictures, large or small, under this desirable condition. The canvas or painting is placed in a chamber or box, either copper or aluminum, according to the size and weight of the picture. The front of this chamber is of achromatic glass, and by the use of an air pump all air behind the glass is exhausted and a vacuum created. The picture is then replaced in the original frame, the only difference being that the colors appear considerably brighter, and every detail is more distinct, owing to the absence of the air formerly imprisoned between the glass and the painting, and the substitution of achromatic for ordinary glass. Under these conditions the most delicate Turner water-color may be exposed to the full light of the sun without any danger of fading. A picture once enclosed in a vacuum needs no further cleaning or dusting.

WORLD'S FAIR MEDALS.

SINCE our last issue, the list of medals awarded to American competitors in the Department of Fine Arts at The World's Fair has been made known. It is as follows:

Oil Painting: John S. Sargent, W. Mark Fisher, George DeF. Brush, Irving R. Wiles, Henry O. Walker, C. Y. Turner, Winslow Homer, Eastman Johnson, Robert Reid, C. A. Platt, J. Alden Weir, Robert W. Vonnoh, Theodore Robinson, C. C. Curran, Charles H. Davis, Henry Bisbing, H. Siddons Mowbray, F. W. Benson, J. Francis Murphy, George Hitchcock, Edmund C. Tarbell, C. M. McIlhenny, Abbott H. Thayer, Elihu Vedder, G. R. Donoho, E. E. Simmons, Thomas Eakins, Child Hassam, F. W. Freer, George Inness, Alfred Kappes, Charles F. Ulrich, Horatio Walker, James A. McN. Whistler, D. W. Tryon, W. L. Picknell, D. R. Knight, L. P. Dossa, E. H. Blasfield, Kenyon Cox, W. H. Kendall, Ben Foster, Frank Duveneck, Mary F. McMonnies, Frederic P. Vinton, Walter Palmer, T. W. Dewing, Gilbert Gaul, Bolton Jones, Louis C. Tiffany, Douglas Volk, F. S. Church, Orin Peck, William H. Howe, Edwin A. Abbey, Leonard Ochtman, T. S. Clark.

Water-Colors: W. T. Smedley, Child Hassam, C. Morgan McIlhenny, J. H. Twachtman, Sarah C. Sears, Emma E. Lampert, Clara F. McChesney, Rhoda H. Nicholls, Angus Fransen, Louis C. Tiffany.

Pastels: Julius Rolshoven, J. Appleton Brown, Rosina Emmett Sherwood, Henry Muhrmann, Birge Harrison.

Black-and-White: Gilbert Gaul, A. B. Wenzell, Frederic Remington, W. T. Smedley, A. B. Frost, Carleton T. Chapman, Edwin A. Abbey, Thure De Thulstrup, W. Hamilton Gibson, Howard Pyle, Will H. Low, A. C. Redwood, A. Castaigne, C. S. Reinhardt, Robert Blum, R. F. Zogbaum, C. D. Gibson, Harry Fenn, Joseph Pennell, W. L. Metcalf, Miss Elizabeth Nourse and Miss Caroline A. Lord.

Sculpture: John Donoghue, Henry H. Kitson, Robert P. Brinckhurst, C. E. Dallin, John Rogers, F. Wellington Ruckstuhl, Edward Kemys, Charles Grafty, Thomas Ball, Herbert Adams, C. E. Niehaus, Emil H. Wuerz, F. Edwin Elwell, J. J. Boyle.

OTHER SCULPTURE AWARDS.

The names of the successful Italian competitors were given last month. Other awards of medals were as follows:

Germany: Max Klein, Max Kruse, Rudolph Maisson, Walter Schott, A. Sommer, Paul Turpe, T. Uphues, Michael Wagnmüller, E. Wenck, John Wind, Max Baumbach, Robert Baerwaldt, Reinhold Begas, Peter Brauer, Ad. Brutt, G. Eberlein, E. Herter, Emil Hundrieser, F. Gotz.

Great Britain: Sir F. Leighton, Bart., P.R.A.; F. W. Pomeroy, E. O. Ford, A.R.A.; Hamu Thornycroft, R.A.; George Frampton, W. G. John, John M. Swan.

Denmark: V. Bissen, Stephen Binding, A. W. Susbye.

Sweden: W. Ackerman, Per Hasselberg, Christian Eriksson.

Spain: Jose Alcoverro y Amorosa, Angel Trilles, Jose Viziano y Marti, A. Marinas y Garcia, Augustin Querol, Cipriano Folgueras.

Japan: Okioka Asahi, Otake Norikuni, Takamura Koun, Schurak Baido, Okazaki Sessoi, Suski Chokichi, Yamada Kisai.

All the exhibitors from France, Russia and Belgium and many individual painters from Holland and the United States refused to compete for honors, the method of awards being unsatisfactory to them.

WORLD'S FAIR CATALOGUE HUMORS.

SELDOM have we seen a hastily prepared auction catalogue more full of errors than the "Official Catalogue" of the World's Columbian Exposition. It is a never-ending source of amusement to visitors who can take small annoyances in good part. Many of its errors, omissions and mistakes may, indeed, be excused on account of the incomplete condition of the exhibits long after the Exposition was formally opened; but the corrected edition, which is promised in every copy, should have been issued by this time, and the incorrect catalogues, if any are left, should be withdrawn. A great many mistakes, too, are due to a lack of that fund of general information which the editor should have at his command. Let us give a few mistakes out of the many that we have noted in the catalogue of the Fine Arts Department.

Bonnat is called "Bonnet." Gérôme becomes "Gerzme." Meissonier is spelled "Meissioier."

Barrios's picture of a Venetian courtesan betraying a conspiracy to the chiefs of the republic is called "Conjuring among Courtesans; Venice." The translator was probably misled by the word "conjuración," which in French means "conspiracy," not "conjuring."

The title of Mr. Louis Dumoulin's painting, "The Glycine Fêtes at Tokio," should be amended by translating "glycine" Wistaria. Fêtes may pass; but "glycine" is certainly not an English word.

A more serious mistake is made in calling Mr. Maurice Elliot's picture "The Mills." There are no mills in it, but there are hay-stacks. The cataloguer probably did not know that the French "meule" means a small heap of hay or other matter.

We suppose the ridiculous title, "Shadows Lifted," given to Mr. E. Friant's picture is a mistranslation of "Ombres Portées," Cast Shadows. The comical shadows of the two individuals in the picture make a considerable part of the composition.

Provencal appears without the cedilla—"Provencal." Accents are omitted in nearly all French words, as well as in names.

Albert Fourié is duly accented; but, from some inscrutable reason, no accent is allowed to any other French painter.

Pictures shown are omitted from the catalogue. Pictures not shown are catalogued.

"Morphiamania" should be Morphinomania. "Decorated Panel" should be Decorative Panel. Mr. Tattagrain's "Worm Hunters at Daybreak" are reduced to the singular in the catalogue, and "Daylight" is substituted for daybreak, though it is very dark in the picture. In the titles of Mr. H. Kaulum's pictures (Norway), "Herring-Fishery" is three times given without the hyphen, as a single word.

Kovalefsky's Excavation in Rome is made "Excavation of Rome."

In the title of A. Morosoff's picture (Russia), "Frontier Lithuanian" should be Lithuanian Frontier. In the same section we have "Mercantile Ship" for merchant ship, and "Revolting Crew" for crew in revolt.

Zorn's "Statuette of my Grandmother" is catalogued under the head of "Engravings and Etchings; Prints."

The catalogue sold as an official catalogue of exhibits in the Liberal Arts Building contains nothing of the important exhibits of France, Spain, Russia, Persia, Holland, Turkey, and wholly inadequate reference to the educational and publishers' exhibits in the galleries. The "official guide" altogether ignores the existence of the publishers.

In the catalogue of the Women's Building certain paintings on porcelain are entered under the head of "Fine Arts," while others, just as good, are to be found under "Manufactures." One finds "Art Embroidery" under "Religious Organizations," and several commercial exhibits of woman's work under "Ethnology."

Besides the general catalogue there are, in this case, a number of special catalogues, most of which the visitor must run through if he wishes to ascertain what the building contains in any particular line of work.

All this is bad enough; but it makes the matter much worse to have these nearly useless catalogues noisily hawked about for sale, as they are in some of the principal buildings.

TERMS OF ADVERTISING IN THE ART AMATEUR.

NET rates per column of 12 lines, \$60; 1/4 page (3 cols.), \$120; 1/2 page (4 cols.), \$240. NET rates per line, agate measurement, 40 cents each insertion, for a period less than three months; 36 cents each insertion, on orders for three months; 30 cents each insertion on orders for six months; 24 cents each insertion, on orders for twelve months. These terms are for a definite space occupied solely by one advertiser, and the insertions must be in consecutive issues.

Contracts may be made for six months at thirty cents per line, each insertion, with the privilege of the remaining half year at twenty-four cents per line. No other rates for intervening or longer periods, and no guarantee on the above basis, as to any position or page.

Yearly advertisements to remain on a fixed page will be taken for the outside back cover page, at thirty cents net per line, each insertion. This guarantee is not, however, for any SELECTED position on the back cover. All INSIDE pages are movable from month to month, and advertisements on EVERY page, including those on the BACK COVER, are also movable, from one part to another of the same page, to the end that an artistic "make-up" may always be obtained and variety given to each and every page.

Advertisements may be appropriately illustrated, without extra charge, provided the cuts in design and execution are suitable for the columns of an art publication. Text on electrotypes will be reset in type from THE ART AMATEUR fonts, which comprise mainly old style type. Solid black as a background for white lettering only, will not be admitted under any circumstances. Advertisements of patent, or proprietary medicines, delusive preparations, or catchpenny devices of any kind will not be received at any price. No deviation; no discount; no "trade" nor "exchange" advertising, every order being payable in bankable funds.

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